

Université de Montréal

A study of culture specific items and translation strategies in Bahrām

Beyzā'ī's play “Marionettes”

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Résumé

Une étude des traits propres à la culture et des stratégies de la traduction présente dans la pièce de Bahrām Beyzā'ī "Marionettes"

L'objectif de cette recherche est de fournir une analyse de la pièce de théâtre perse "Marionettes" de Bahrām Beyzā'ī (1963) ainsi que de sa traduction anglaise (1989) afin de comparer et de mettre en contraste les traits propres à la culture «Culture-specific items» (CSI) et des stratégies de traduction. Les formes problématiques pertinentes des différences culturelles seront étudiées et les procédés suggérés par Newmark (1988) seront examinés afin de déterminer dans quelle mesure ils sont pertinents dans la traduction des différences culturelles du perse à l'anglais.

La pièce a été traduite par une équipe de traducteurs: Sujata G.Bhatt, Jacquelin Hoats, Imran A. Nyazee et Kamiar K. Oskouee. (Parvin Loloi et Glyn Pursglove 2002:66). Les œuvres théâtrales de Beyzā'ī sont basées sur les traditions ainsi que sur le folklore iranien. L'auteur aborde la réalité sous une perspective philosophique. « (Un point de vue) enveloppé dans une cape de comparaisons complexes à tel point que nombre des personnages de son œuvre errent entre des symboles de la mythologie et de l'histoire, ou sociaux» (M.R. Ghanoonparvar, John Green 1989, p.xxii notre traduction).

La classification des éléments culturels de Newmark (1988) va comme suit: «Écologie, culture matérielle, culture sociale, organisations, coutumes / mœurs, gestes et habitudes» (Newmark 1988:95).

La recherche mettra l'accent sur les procédés suggérés pour traduire les CSI ainsi que sur les stratégies de traduction selon Newmark. Ces procédés comprennent : «traduction littérale,

transfert, équivalent culturel, neutralisation, équivalent fonctionnel, équivalent descriptif, synonymie, par le biais de la traduction, transposition, modulation, traduction reconnue, étiquette de traduction, compensation, analyse componentielle, réduction et expansion, paraphraser, distique, notes, additions, gloses» (Newmark 1988:81-93). L'objectif ici est de déterminer si les procédés suggérés sont applicables à la traduction des CSIs du perse à l'anglais, et quels sont les procédés les plus fréquemment utilisés par les traducteurs.

Mots-clés: Traduction de théâtre- Adaptation- Procédés de traduction- Traits propres à la culture- Stratégie

Abstract

A study of culture specific items and translation strategies in Bahrām Beyzā’ī’s play “Marionettes”

The focus of this research project is to provide an analysis of the Persian literary play by Bahrām Beyzā’ī “Aroosak-ha” in 1963 and its English translation (*Marionettes*) in 1989 to compare and contrast the culture specific items (CSI) and translation strategies in the 20th century. The relevant problematic forms of the cultural differences will be investigated and the procedures suggested by Newmark (1988) will be examined to see how they fit in the translation of cultural differences from Persian to English.

The play was translated by a team of translators, Sujata G.Bhatt, Jacquelin Hoats, Imran A. Nyazee and Kamiar K. Oskouee. (Parvin Loloi and Glyn Pursglove, 2002:66) Beyzā’ī’s plays are based on Iranian traditions and folklore. His outlook is philosophical, “wrapped in a cloak of complex similes to the extent that many of the characters in his work wander between mythology and historical or social symbols.” (M.R. Ghanoonparvar, John Green 1989, p.xxii) The marionettes characters are modeled from traditional Iranian puppet shows.

The classification of cultural elements by Newmark (1988) is as follows: “Ecology, material culture, social culture, organization, customs, ideas, gestures and habits” (Newmark 1988:95).

A focus on the suggested procedures to translate CSI and translation strategies by Newmark will also be employed. These procedures include: “Literal translation, transference, cultural equivalent, neutralization, functional equivalent, descriptive equivalent, synonymy, through-translation, shift or transpositions, modulation, recognized translation, translation label,

compensation, componential analysis, reduction and expansion, paraphrase, couplets, notes, additions, glosses” (Newmark 1988:81-93) to see if the suggested procedures are in fact applicable in the translation of CSIs from Persian to English and what are the most frequently used by translators.

Keywords: Drama translation- Adaptation- Translation procedures- Culture specific items- Strategy

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List of Abbreviations

CSI: Cultural specific items

CK: Common Knowledge

L.D.: Loghat-nāme-ye Dehkhoda

SL: Source language

ST: Source text

TL: Target language

TT: Target text

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Introduction

“One of the most difficult problems facing a translator is how to find lexical equivalents for objects and events which are not known in the target culture.” (Larson 1998:163)

One of the ways of capturing differences (specifically cultural differences) is to find how translators deal with creating the appropriate equivalence for the original cultural elements. The translation is about the use of equivalence but it is more than replacing of one word in the source language with another word in the target language. “Among translation scholars, the view that translation can be defined in terms of sameness of meaning is, in fact, refreshingly rare” (Malmkjaer 2011:109).

Finding the appropriate equivalence is a complex process that involves transferring of meanings from one language to another and needs deep knowledge of source and target culture. But these are not the only resources available for the translator. Much of translation is based on finding the appropriate equivalence between terms in the target and source languages. But this is not the only strategy available to the translator. (Kashgary 2011:48) According to Kashgary “when two languages differ greatly, the equivalent term may not have the same connotations or impact. Using a non-equivalent phrase may thus convey more of the original meaning” (Kashgary 2011:48). Mona Baker in her book *“In Other Words: A Course book on Translation”* (2011) categorizes the different types of equivalence and the problems that translator may face for translations and suggests different practices to overcome the non-equivalence situations. Baker categorizes the equivalence into six different levels: equivalence

at word level, equivalence above word level, grammatical equivalence, textual equivalence: thematic and information structures, textual equivalence: cohesion, pragmatic equivalence.

Moreover, translation involves transferring a series of ideas from one language to another. For centuries, scholars have defined it as a process taking place between different languages that facilitates communication. Since it is the basis of international exchange, translation can be considered a foundation of civilization and culture. As Susan Bassnett mentioned, “Translation is a communicative activity that involves the transfer of information across linguistic boundaries. Simple assumptions about translation are based on the notion that whatever is written in the source language (SL) can be transferred into the target language (TL)” (Bassnett 2011:95). Given these parameters, the translator must, as much as possible, be faithful to the source text so as not to obstruct communication. According to this principle, translation must seek to convey the original content exactly, as it represents an authentic link to the particular culture.

Not all scholars, however, hold this opinion. As a qualification to literalism, Nida points out that “a language cannot be understood outside the total framework of the culture, of which the language in question is an integral part” (Nida 1964:223). Edward Sapir goes further by claiming that “language is a guide to social reality” and that “no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached” (Sapir 1958 [1929]:69 in Bassnett 2002:21). Summing up the argument, Newmark observes that “the central problem of translation has always been whether to translate literally or freely” (Newmark 1988:45).

Zaky (2000) takes the middle ground, stating “translation is, above all, an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another” (Quoted in Malmkjaer 2011:108). Nonetheless, although cultural differences may be a hindrance during translation, everything can be said in any language because it essentially involves a process of changing the surface structure to represent the underlying deep structure. In this process, the translator’s most difficult task is to bond the cultural gaps between the two languages. This involves paying attention to their diverse cultural elements, or culture-specific items to find equivalents for culture-specific terms. Translators utilize various strategies for doing this, which will be examined in this research.

A play in its original language reflects the culture of its country of origin, while the translation reflects one culture of another. Making a culture comprehensible to a different one is the task of the translator and it reflects the study of translation. By examining the strategies translators use to narrow cultural gaps, we can better appreciate their approach to a text.

Chapter One: Presentation

This chapter is a general overview of the four sections of the thesis. It describes various characteristics of this project, including the objective, hypothesis, methodology and procedure.

1.1 Objective of The Project

This research is a comparative text analysis. As we are reminded by Williams and Chesterman, this type of analysis, compares the stylistic features of a source text (ST) with those of its translation into another language (TT) (Williams & Chesterman 2002:49). This mainly involves identifying linguistic and cultural differences and translation strategies and procedures.

Among scholars, Nord and Toury are both in favour of comparative analysis and consider it the best way to study linguistic conventions. Nord (2005) asserts that researchers should conduct a “comparative analysis of both the source and the target text and should provide information about the similarities and differences of the SL and TL structures represented in both texts, as well as about the individual process of translation and the strategies and methods used” (Nord 2005:180). Whereas Nord emphasizes the structural elements of language, Toury concentrates on social adaptability, claiming “a comparison may be made between a translation and one or more comparable original texts from the target culture, in order to establish whether or not the translation complies to target norms” (Toury 1995:72). Toury is not really interested in the translator, but instead in the fate of the target text in the target society. Toury does not talk about specific CSI problems, nor does Toury discuss concrete procedures. For him the influence of translations in the target culture

is of higher importance. In contrast, Nord makes a functional analysis of the translation process, trying to match the function of the source text and the one of the target text. For her analysis, she has defined a long list of intratextual and extratextual aspects to help translators solve problems. Finally, Newmark is much closer to the professional reality of translators, and tries to identify how translators solve problems. Newmark gives a very practical and concrete list of procedures. Overall, Nord, Toury, and Newmark all deal with the differences between cultures within translation: Toury is interested in the impact of translation on the target culture, Nord analyzes the cultural texts functions and Newmark the cultural concrete procedures.

The purpose of this study is to analyze culture-specific items in the translation of the Persian play “Aroosak-ha”, (*Marionettes*) by Bahrām Beyzā’ī according to Newmark’s translation procedures for CSIs. As Hale and Upton points out, theatre and drama “embodies and enacts the cultural markers” (Hale and Upton 2000:7). Therefore the translation of culture-specific items is one of the most problematic translation issues. To this end, I hope to identify these culture-specific items in one particular 20th century Persian play and determine how they are translated into a text in English.

Because this text is a drama, it is important to consider whether the translation is meant to be performed or read (Williams & Chesterman 2002:9). In spite of our investigation, we found no surviving records of the translated play having been acted in the country after the text’s publication, though this does not preclude the possibility. There may be internal clues, such as a large number of footnotes indicating a text to be read, but these do not provide conclusive evidence either.

The objective of this paper is not to judge the quality of the translation but to identify the culture-specific items in the original play “Aroosak-ha” by Bahrām Beyzāī and to determine how they are translated, while examining the procedures and strategies the translator used to achieve a level of audience acceptance in English culture. That is, according to Toury’s definition, how are these CSIs made compatible with the social and demographic norms of the day? (Toury 1995:72) Also, we would like to discover which of Newmark’s strategies the translator used most frequently. This may provide the materials for surveys of longer corpuses of drama translations for instance those made in different periods, languages or discourse types. To this end, we will investigate the procedures and strategies that are used in the translation.

This study also seeks to define and examine the constraints and limitations of translating culture-specific items in dramatic works. We aim to:

- Describe and analyze the culture-specific items in the source play.
- Use comparative analysis to determine the strategies employed to convey these items in the translated text in order to compare them to the strategies suggested by Newmark.
- Determine the frequency of the strategies used for translating the identified Culture-specific items.
- Identify the general strategies that are used most frequently by the translator to translate the text.

1.2 Research Hypothesis

Most of the time, the ST and the TT do not necessarily originate from the same culture, which will cause some inevitable shifts in translation. Sometimes, the translation fails to adequately transfer the meanings that exist in the source culture to the target one. In addition, some CSIs cannot be translated directly into the TT language because they do not exist in that culture. Therefore, to facilitate the transfer of meanings and concepts, translators utilize various strategies, some of which are more functional and make more sense to the reader than others. This becomes even more complex in literary texts, where the translator must consider readability and aesthetic appeal. Plays that are to be acted also impose constraints on the translator, since strategies such as footnotes and glosses cannot be used. Both of these forms, and especially live performance, tend to demand a language that readers can readily understand, making the translation of unfamiliar terms more difficult. Moreover, some of these CSIs are politically motivated notions, and hence are hard to translate.

This study hypothesizes that the translators of (*Marionettes*) employs most of Newmark's translation strategies to convey the cultural otherness of the original text.

1.3 Methodology and Procedures

This thesis investigates translation strategies, procedures and the role of the translators in terms of the strategies of domestication or foreignization by Venuti and Newmark's procedures. We read both the original and translated plays to discover in which parts of the play the translators were required to deal with differences between Persian and English culture. We compared the source with its translation sentence by sentence and identified various instances of CSIs.

This process involved several steps. First, we detected culture-specific items in the ST, and then we compared them to their equivalents in the target text to discover how the CSIs are rendered in the TT. We next noted how the translators dealt with these items, i.e., the strategies used to convey the items in the TT according to Newmark's translation procedures and Venuti's strategies of domestication or foreignization.

This study is based on Newmark's procedures for translating culture-specific items and general procedures, which he introduced in a paper published in 1988. Newmark believed that "while translation methods are related to whole texts, translation procedures are used for sentences and the smaller units of language" (Newmark 1988:81).

Newmark (1988) thought that the translation of CSIs should abide by a small number of general considerations, primarily respect for the SL culture and its achievements. Translators can employ two contrasting types of procedures. The first of these is transference, which Newmark defines as local colour and atmosphere; it allows specialist readers with varying degrees of familiarity with the language to understand the references, particularly names or cultural concepts. However, though this method is concise, transference relies on prior knowledge of the culture and does not actually convey the information. For this reason, some scholars do not consider it to be a valid translation strategy. Componential analysis, on the other hand, plays down the culture in favour of the message by finding commonalities between the SL and the TL. It is thus the most accurate translation procedure. Newmark further observes that "Translators of cultural words, which are always less context-bound than ordinary language, must consider both the motivation and cultural specialist (with respect to the text topic), and the linguistic level of [the] readership" (Newmark 1988:96).

We will use examples from the translation of (*Marionettes*) to illustrate the processes used to address each culture-specific item and to find the relationship between the translator's choices and Newmark's theory. According to Newmark, the categories of CSIs are:

1. Ecology
2. Material culture
 - Food
 - Clothes
 - Houses and Towns
 - Transport
3. Social culture-work and leisure
4. Organizations, Customs, Activities, Procedures, Concepts
 - Political and Administrative
 - Religious
 - Artistic
5. Gestures and habits (Newmark1988:95)

We used these classifications in Chapter Four to find and analyze our examples, since they cover the entire range of culture-specific items.

1.4 Research Questions

In this thesis, by comparing and contrasting the culture-specific items in the ST and TT, I hope to answer the following questions:

How are cultural differences dealt with in the selected fragments of the translation of the corpus? What are the major problems the translators face in adapting them for an English

audience? Which types of cultural elements cause the most difficulties in the translation of the selected play?

1.5 Corpus of the Study

The present study restricts itself to one play by Bahrām Beyzā'ī. The English translation of “Aroosak-ha”: (*Marionettes*) is available in the book, “*Iranian Drama: An Anthology*”. The play was translated by a team of four people, Sujata G.Bhatt, Jacquelin Hoats, Imran A. Nyazee and Kamiar K. Oskouee. (Parvin Loloi & Glyn Pursglove 2002:66). Nyazee and Oskouee, both native Farsi speakers, assisted the other two translators in the process.

1.6 Summary of the Play and the ST Author’s Work

Bahrām Beyzā'ī was born in 1938 in Tehran. A professor at Tehran University, he was later promoted to the faculty of the School of Fine Arts (1965–1979). While Beyzā'ī is mostly known for his plays, he also authored the scripts of several films and published a newspaper named *Namayesh name dar iran*. Beyzā'ī's perspective is philosophical and his plays are inspired by Persian tradition and folklore.

Se namayesh nameye arousaki is the name of a collection of Beyzā'ī's one-act plays including: “Aroosak-ha” (*Marionettes*), *Qoroub dar diari qarib* (Evening in a Strange Land), and *Qesseye mahe penhan* (The Story of a Hidden Moon) written during the years of 1962 to 1963. Works from this collection have been translated by various translators: Gisele Kapuscinski (1987- the complete collection), the teams of translators Sujata G.Bhatt, Jacquelin Hoats, Imran A. Nyazee and Kamiar K. Oskouee (1989- only the *Marionettes*), and

Parvin Loloi and Glyn Pursglove (2005- only *Marionettes*). The 1989 translation is deliberately chosen for this study since the translators attempted to import the cultural details of the source text into the target language whereas the 1987 translation simply omitted the culture-specific items. (Loloi & Pursglove 2002:70).

The plot of “Aroosak-ha”, is inspired by Persian mythology. The characters are simple and are not intended to portray real human beings, but instead are patterned on the model of traditional Persian marionette show. The characters appearing are limited to eight personas whose names are: Narrator (*Moršed*), Champion (*Pahle(a)vān*), Black (*Siyāh*), Clergyman (*Aqā*), Poet (*šā'er*), Merchant (*Bāzargān*), Demon (*Dīv*), and Girl (*Doxtār*). The main character of the play is the Champion who is tired of fighting demons and refuses to deal with another one who is attacking the city. However, the Champion falls in love with the Girl and for her sake, he battles the demon. The Champion manages to kill the demon, but at the price of his own life.

Aside from the simplicity of the characterization and the poetic language of the play, you may find that more complex and deeper levels of meanings are embedded (M.R. Ghanoonparvar & John Green 1989:xxiii). Two central themes are evident in this play. The first is the refusals of some of the puppets to follow the “master puppet” *Moršed*, who is represented as the story’s God, who decides about the destiny and faith of each puppet. The second theme is the honest and non-ironic language that is used among the characters. None of the puppets, whether good or bad, pretends to have a different personality; they always present their thoughts as they occur.

“Aroosak-ha” was acted and broadcasted on National Iranian Television in 1966. However, there is no record of the translated play having been acted in any country (Tebyan 2008).

1.7 Definition of Key Terms

This study employs terms and concepts related to drama translation, culture-specific items, and different strategies and procedures used to convey their meanings. To assist the reader, definitions of these words are provided below.

Drama translation – According to Windle an important literary sub-specialty, drama translation requires more than mere linguistic competence, especially if the play will be performed. The translator must possess a sense of theatre, and aim to produce target-language acceptability, speakability and adaptability. Because comedy, expletives, personal names, and verbal humour are highly culturally specific, translators often have trouble conveying them into the target language. (Windle 2011:152)

As Windle notes, “The degree of attention given to these aspects depends on their prominence in the text, rather than the translator's perception of their prominence” (Windle 2011:152-153).

Adaptation – This concept can be defined technically or objectively. Vinay and darbelnet (1958) list it as their seventh translation strategy and state that “adaptation is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation.” This well-known

definition views adaptation as a local rather than a global technique that repairs cultural mismatch by providing an equivalent situation. (Bastin 2009:6-7)

Translation procedures – According to Newmark, translation procedures are operational and are based on various approaches. He distinguishes among four levels of translation:

1) The SL text level, the level of language where we begin and continually return to; 2) the referential level, the levels of objects and events, real or imaginary, that we must progressively visualize and build up, and are an essential part of comprehension and the reproduction process; 3) the cohesive level, which is more general and grammatical, and traces the train of thought, the tone (positive or negative) and the various presuppositions of the SL text; 4) the naturalness level of the common language appropriate to the writer or the speaker in certain situations. This is a generalized level constituting the scope in which the translator works, unless he or she is translating authoritative text, in which case the level of naturalness is a point of reference to determine any deviation between the level the author is pursuing and the natural level, which is only concerned with reproduction. Newmark also mentions that the revision process is equally important and makes up at least half the work of translation. (Newmark 1988:19)

Culture-specific items – CSIs are items in the source text that are problematic for the translator, either because they do not exist in the target language or because they have different functions and/or connotations for TL readers (Aixelá 1996:58). To properly study the cultural aspects of translation, we must construct an analytical tool to differentiate between items that are culturally distinct and those that are merely distinct linguistically, since, as Aixelá (1996) asserts, “in a language, everything is culturally produced, beginning

with language itself”. Pragmatically, determining whether an item is culturally distinct involves deciding whether it differs from its closest counterpart in the target language enough to require an explanation, that is, whether, in its content or connotation, it is synonymous for the audience. (Aixelá 1996:57)

Strategy – According to Venuti (1998:290) translation strategy begins with the choice of text, as this to some extent dictates the methods available to the translator. For instance, if the translator selects a verse drama, he or she can render it as a play in prose or in verse, but probably not as a novel.

Venuti suggests two types of translation strategy: domestication and foreignization. These strategies are about choosing the right text to translate and also the translation method. (Venuti 1995:19-20) Venuti indicated that the main Anglo-American practice and discourse of translating and translation studies favored transparent and fluent strategies, “in which a cultural other is domesticated, made intelligible” (Venuti 1991:127). According to Paloposki (2010:40), domestication for Venuti may stand for a way of streamlining all translated language, or it may be intrinsic in all translation: “To state things differently, translation invariably performs a word of domestication” (Venuti 1991:148).

Venuti (1995:34) indicates that “that treating translations that are not transparent, or foreignizing them, can avoid fluency for a more varied mix of discourses, they are equally partial in their interpretation of the foreign text, but they tend to show-off their preferences rather than hiding them”. Venuti describes domestication as “an ethnocentric lessening of the foreign text to [Anglo-American] target language cultural values” (Venuti 1995:145). He also describes foreignization as “an ethno-deviant force on [target-language cultural] values

to record the linguistic and cultural difference of the foreign text, allowing the reader to feel like they are abroad” (Venuti 1995:145).

Chapter Two: Literature Review

This chapter reviews the literature on drama translation. In light of the fact that most plays will be performed, it examines how translators adopt different strategies to convey culturally specific items to their audience. It also discusses the evolution of translation in Iran so that the reader can locate the play being studied in its cultural context.

2.1 Drama Translation

For centuries, drama has been one of the most important subcategories in the field of literary translation. This genre presents a special case because the translator must make allowances for the fact that his or her rendering may be performed. In addition, apart from linguistic competence, dramatic translators, whether past or present, must be fully equipped with advanced qualifications for the task, and should be capable of meeting the varying criteria of the current medium (Windle 2011:153). Drama translators must be sensitive to the prosodic elements of the source text, and should recognize that “the dialogue will be characterized by rhythm, intonation patterns, pitch and loudness, all elements that may not be immediately apparent from a straightforward reading of the written text in isolation” (Bassnett 1991:122).

According to Griesel (2005) there are different types of drama translation. The most common of these in contemporary Western theatre is the translation of the entire play for performance on stage. In this form, the translation completely replaces the source text. The source text and the translation can also be presented simultaneously via subtitles, such as in theatre festivals and guest performances. Another way to do this is by hiring a translator to interpret the spoken text simultaneously. In addition, speech from the source language can be

incorporated into the production. As well, other alternative forms could replace the foreign source text (Griesel 2005:2).

Reducing it to its most all-encompassing form, Zuber-Skerritt (1988:485) notes that “drama translation is defined as the translation of the dramatic text from one language and culture into another and the transposition of the original translated or adapted text onto the stage.” Indeed, unlike other forms of literature, “the play is not complete in itself and requires a physical dimension for its full potential to be realised” (Bassnett 1998:92). Such definitions can be deemed to treat dramatic and theatre texts equally. Although she recognizes that the dramatic text remains permanent while each performance that is based on it necessarily differs, Zuber-Skerritt (1988:485) still maintains that “drama translation science must be concerned both with the text as the basis for the stage production and the individual theatrical performance.”

According to Bassnett translating theatre texts poses unique difficulties that are not present in any other translation process. The reason that translating theatre texts is so difficult is because of the texts themselves, because whilst translating from one language to another involves the transfer of a written text from the SL to the TL, theatre texts have a lot of other factors other than linguistic, in particular transferring a written text into an oral one meant to be performed. (Bassnett 1984:87)

Bassnett calls drama translation a “paradox,” emphasizing that:

The two texts—written and performed—are coexistent and inseparable, and it is in this relationship that the paradox for the translator lies. The translator is effectively being asked to accomplish the impossible—to treat a written text that is part of a larger

complex of sign systems, involving paralinguistic and kinesic features, as if it were a literary text, created solely for the page, to be read off that page. (Bassnett 1984:87)

There is still a great deal of emphasis in theatre studies to focus on the verbal text to the exclusion of the other sign systems involved in the creation of the theatre. This is becoming a major problem in the development of theatre studies. (Bassnett 1984:88)

Cary, in reference to Merimée's remarks on Gogol's "Inspector General", reiterates that the written text is only one part of a dramatic work: "On aura beau traduire la langue, on n'aura pas traduit la pièce" (Cary 1985:53). However, as Newmark observes, "when a play is transferred from the SL to the TT culture it is usually no longer a translation, but an adaptation" (Newmark 1988:173). Finding a balance between translating a play too literally and changing its meaning entirely to make it comprehensible to the target culture depends on the translator understanding both its significance and purpose.

Kufnerová and Skoumalová (1994:140) distinguish between two types of dramatic translations: literary translations to be read, and theatrical translations to be performed. The former are most often major literary classics from ancient times till the nineteenth and twentieth century's. As the only creator of the target text, the translator seeks to keep as close to the original as possible and does not alter the play to conform to the constraints of stage performance. The second type of translation is usually requested by, and written in cooperation with, the director of a theatre company. In such texts, the production values and the director's vision take precedence over the original script. As Kufnerová and Skoumalová (1994:140) note, "The directors and often the actors themselves consider the text (and often even the original work) a kind of half- ready text, which they adapt during rehearsing the

play, not always with a positive result. They create a dramatic text, transform the drama situations and adapt the language.”

In either form of translation, translators must consider speakability, target-language acceptability, and language adaptability. Nonetheless, the translation of plays intended for performance presents special difficulties. As Newmark puts it:

... a translator of drama inevitably has to bear the potential spectator in mind, though, here again, the better written and more significant the text, the fewer compromises he can make in favour of the reader. Further, he works under certain constraints: unlike the translator of fiction, he cannot gloss, explain puns or ambiguities or cultural references, not transcribe words for the sake of local colour: his text is dramatic, with emphasis on verbs, rather than descriptive and explanatory. Michael Meyer, in a little noticed article in *Twentieth Century Studies*, quoting T. Rattigan, states that the spoken word is five times as potent as the written word—what a novelist would say in 30 lines, the playwright must say in five. The arithmetic is faulty and so, I believe, is the sentiment, but it shows that a translation of a play must be concise—it must not be an over-translation. (1988:172)

Translation studies also identify the comic scenes, along with the associated verbal humour, as important but difficult to render on the stage. Many personal names may seem hard to pronounce with conviction and for audiences to understand and apprehend. Using expletives is also a major area of difficulty. The overall amount of attention paid to such aspects greatly depends on the significance of the given text, or instead, on the translator's practical perceptions (Windle 2011:162-163).

The translator of any dramatic text is obliged to respect the importance of spoken words in the dialogue. In part, this is because for the sake of conciseness, many dialogues do not simply narrate or depict dramatic actions in their prose, but actually form them.

Moreover, they do not just tell how a character meets others and makes relationships, but how he or she performs, acts, and communicates among the cast. Because dialogue essentially conveys a character's personality in relation to the other actors, Newmark states that:

The translator of drama in particular must translate into the *modern* target language as he wants his characters to "live," bearing in mind that the modern language covers a span of, say, 70 years, and that if one character speaks in a bookish or old-fashioned way in the original, written 500 years ago, he must speak in an equally bookish and old-fashioned way in the translation, but as he would today, therefore with a corresponding time-gap—differences of register, social class, education, temperament in particular must be preserved between one character and another. (1988:172)

Finally, social factors also affect how a play is translated. Walton explored some early literary translations of famous Greek dramas that were made from the mid-sixteenth to the mid-eighteenth century and noted the impact of time and social mores on various versions (Bondari 2008: 515-516).

For example, throughout the history of the translation of Aeschylus' *Agamemnon*, different translators tried to balance theatrical production, literary faithfulness, and audience reception in various ways. Walton argues that "[A]ny collaboration ... includes the audience at the point of impact, bringing to their perception their own historical, political, and cultural experience" (2006:44). Nonetheless, audiences' perceptions of any important translation undoubtedly depend in large part on the choices that the translator makes (Bondari 2008:515-516).

To account for these multiple factors, some researchers have developed models of descriptive analysis that allow the translator to thoroughly examine the drama text at the macro and micro levels and to explore its extralinguistic and metatextual features. (Ladouceur 1995:35-36)

For instance, Ladouceur (1995) offers such a model for studying translated drama texts and how they relate to the receiving literary tradition and the socio-cultural system of which they are a part. Ladouceur states that:

Cette étude descriptive de la traduction n'a donc plus pour objet de déterminer une façon idéale de traduire, mais de voir plutôt comment on traduit, à quelles modalités translatives est soumis le texte afin de pouvoir fonctionner dans la langue et la littérature d'accueil comme équivalence d'un texte d'une autre langue, appartenant à une autre littérature. De ce point de vue, toute analyse de la traduction doit nécessairement se rapporter à la fonction assignée à l'oeuvre traduite dans son contexte adoptif. (Ladouceur 1995:31)

This analysis is primarily interested in the overall unity of the work that is done. It is not, however, seeking to determine whether or not the translation is “good” or “bad” as this would require value judgements which go beyond an academic criticism in a literary analysis.

2.2 Drama Translation in a Cultural Context

By examining one particular play by Bahrām Beyzā'ī, this thesis will shed light on drama translation and the strategies that allow translators to convert the ST to the TT. It will also discuss the relationship between culture and drama translation and how it is mediated by the various strategies that translators choose to employ.

Bassnett (2002:120) confirms that drama translation is one of the most daunting tasks that a translator can undertake. Since theatrical translation involves the true or variant conversion of the source to the target text, scholars emphasize that converters should have both knowledge and cultural wisdom. For instance, it is widely accepted that a source text may draw on various symbols whose meanings may not be converted correctly, or at all, into the target language, or whose connotations may be misunderstood by the target audience (Aaltonen 2000:12). Consequently, to support the play's conversion process, decoders must learn two concepts, bilingualism and biculturalism. Thus, to ensure that a play will be compatible with the tastes of a certain audience, translators should be familiar with or research the norms, values, and philosophies of both the source and target cultures, and should delve into their historic and socio-cultural backgrounds or contexts.

A few known strategies for drama translation have been used widely in many societies. For example, one such strategy is remaining faithful to the source text, language and style which gives emphasis to the literary quality of the original. This method is used extensively by translators, particularly for classical or canonical works. Another is the use of the source text's cultural background, and is often intended for comedy scenes. Finally, the translator can delete extraneous elements of the source language to concentrate on using the target language to convey the essence of the performance. This may mean eliminating long strings of dialogue or adding stage directions. It is helpful for the actors to have a performance-compatible text while on the stage (Aaltonen 2000:34).

As another possible strategy, many researchers recommend a co-operative translation approach. In this approach, a native speaker of the source language helps interpret the drama

and provides little scope for the translator to give his or her input on the conversion. In reality, the convertor simply works as an interlocutor in co-operative translation. Nevertheless, it is not well suited for performance or dramatic events (Nord 2005:35). This may be because instead of a literal rendering, directors must provide an entertaining and insightful critical analysis of the interpreted target text. Indeed, true literalism is impossible since translation inherently involves choosing from among a number of options (Anderman 2005:28). Furthermore, today, directors tend to rely on adaptation, restatement, and change of scale, transposition, and validation of the source text, along with other diverse lines of attack.

In conclusion, the translators have a wide range of strategies available to them for drama conversion that may convey cultural settings, symbols, and interpretations to audiences. Many fresh strategies, such as favoring the source or target text, respect for cultural situations, large-scale amendments, co-operative, adaptation, naturalising, transplanting, rewriting, etc. serve as a benchmark for the ingenious ways translators are tackling the difficult problem of cultural transposition. (Bassnett 1991, Brissett 1990, Lefevere 1992, Laliberté 1995)

2.2.1 Drama Translation Strategies and Theories

Investigating the conversion of a text from one theatrical system to another requires an interdisciplinary approach. Translation studies, linguistics, and theatre studies can all contribute to analyzing the processes a play undergoes when it moves across cultures (Aaltonen 2000:28).

According to Aaltonen (2000), “Readings arise from relations and differences among signifiers but also are always context generated, and therefore a correlation exists between the discourse of the translated texts and their linguistic, sociocultural, and theatrical context” (Aaltonen 2000:28). This thesis examines how a cultural system can adapt a drama text in a foreign language by using various translation strategies. It therefore follows that translators can do this differently and that no fixed reading exists that must be rendered in a certain way.

Either unconsciously or deliberately, translators draw on their cultural, social, theatrical and linguistic systems to reinterpret the foreign text within the context of their worldview. All subsequent readings create new texts, just as the primary author, being immersed in language and culture, also creates not an original, authoritative work, but a “translation”. As Octavio Paz states:

No text can be completely original because language itself in its very essence is always a translation—first from the nonverbal world, and then, because each sign and each phrase is a translation of another sign, another phrase. However, the inverse is also entirely valid. All texts are originals because each translation has its distinctive character. Up to a point, each translation is a creation and thus constitutes a unique text. (1992:154)

At the end of the translation process, readers can still find some of the source text in the translation, although this amount varies both between systems and at different periods. Moreover, when compared side by side, a translation often reveals information about how meaning is constructed in the source text (Aaltonen 2000:29-30).

By comparing a translated text with its source, the researcher can determine how the meaning was constructed. Indeed, this type of comparison often reveals a multiplicity of meanings that are more difficult to discover in the original text (Aaltonen 2000:30).

Often referred to as stage or theatrical translation, drama translation has been a crucial sub-field of literary textual interchange. Essentially, it associates the idea of translation with that of theatrical performance. To translate a drama effectively, the translators must consider how the actors will render it on the stage. Hence, aside from possessing literary competence, he or she should be able to meet the divergent criteria of the medium. In short, the translator should have some sense of theatre. Some of the special qualifications for translating in this genre include target-language adaptability, acceptability, speakability, and performability (Windle 2011:154).

There are two types of translations, page and stage, to which these qualifications may apply. The former involves bringing the reader closer to the source text, while the latter focuses more on the theatre platform (Ladouceur 1995:31). Because of their diverging intentions, these types of translations require different strategies and qualifications.

Translation begins with the manuscript and then proceeds to the theatre, which is why it is commonly known as page to stage. It is important to note that even page translation is dictated by the stage because its ability to be performed as a drama is the common objective of both manuscript and theatre. Even in simple page translations that are primarily meant to be read, the translator must sometimes change the source of the script (Aaltonen2000:4). This may be done to suit cultural sensibilities, as when Nahum Tate gave his adaptation of *King Lear* a happy ending (William Shakespeare). For him or her to successfully transfer these changes to the stage, the translator must first work on the written script. Stage translation, on the other hand, is more common than page translation.

Moreover, translation must consider issues such as performability, speakability, adaptability, and playability. While performability covers both speakability and playability, the term is frequently criticized as ineffective and vague (Hermans 1985:93). The idea of performability acknowledges that performance is central to drama translation. Research shows that different translators use various approaches to manipulate the original text. However, they tend to hide behind performability or other stage requirements whenever they feel the need to justify radical alterations in the source manuscript (Aaltonen 2000:42). Translation strategies can mitigate the need for such radical alterations and choosing them effectively can help the translator achieve his or her intended goals.

Drama translation strategies are actions and procedures that a translator undertakes to overcome any obstacles that may impede his or her success. They can be described as goal-oriented lines of action that operate towards resolving any cultural or linguistic challenges. According to Susan Bassnett, five types of strategies are used in drama translation. The first is co-operative translation, which is the most difficult and rewarding. The second is translating performability and speakability, since the SL may be very different from the TL. The third is treating the theatre manuscript as a literary work. The fourth is the use of the source language's cultural context as a literary script. The final strategy is the transposition of a verse drama in the source language into a different form, usually prose. (Bassnett 1984:90-91)

Aaltonen (2000:45) mentions several other strategies, including “neutralization” and “acculturation.” Bassnett sees acculturation and neutralization as typical of writers who seek to adapt foreign scripts to the conventions of a target system. The manipulation of the

original script becomes more visible in stage translation than it is anywhere else (Bassnett 2003:43).

Further drama translation strategies are mentioned by other authors (such as Bassnett 1980:120-132, Merino 2000:354-360 & Aaltonen 1993:27-32), which are appropriate for either page or stage translations. These include merging, omission, reduction, deletion, manipulation and adaptation of the script to conform to a particular fashion. (Merino 2000:354-360)

Bassnett's third strategy for page translation is one where the end product is a very close approximation of the source text, such that every turn and utterance of the translation has a counterpart in the original. This kind of page translation tends to favour the source culture and draw the reader closer to the original text, whereas adapting the original play extensively for the stage tends to do the opposite. Hence, before adopting any strategy, it is advisable for the translator to ask himself or herself what kind of translation he or she intends to make (Aaltonen 2000:4). This may not only include deciding between producing a reading or writing text, but also between bringing the source to the reader or the reader to the source. As Windle (2011) puts it:

In translating modern dramatic works into major world languages, at least, [the] aim will in all likelihood be a "domesticated" or acculturated version, attuned as nearly as possible to the TL culture and context, and by common consent the versions judged best have been those found to replicate the ST most closely while at the same time functioning successfully as TL play scripts. What Gunilla Anderman has termed the "adequacy factor" is weighed against the "acceptability factor" (Anderman 1998: 71), and when these factors conflict, as they frequently must, pride of place—in English-language theatres at least—has usually gone to "acceptability," since it is commonly the case that neither reviewers nor

audience have a close acquaintance with the SL text. The TL frame of reference creates its own expectations, shared in large measure by actors, audiences, and theatre critics, and those expectations are largely independent of the source text and its culture. (Windle 2011:155-156)

Hence, where these strategies fail, the translator practices are “negotiation”. In these negotiations, any problematic elements in the source script are domesticated and normalized so as to suit the expectations of audiences and resolve any other challenges that may be encountered in the target theatre system. (Bassnett 2003:44)

2.3 Drama Translation in Iran

The translation of European works of literature began in the Safavid period. Reigning from 1501 to 1722, the Safavids unified the country and established Shi'a Islam as Iran's official religion. Though their rule was generally peaceful, they allied with European powers to protect themselves from the Ottomans. The Safavid era, which began with Ismail's seizure of Tabriz in 1501 and continued until the fall of Isfahan to the Afghans in 1722, is considered the period between Iran's medieval and modern history. Ismail's Twelver Shi'ism became the new realm's faith after the capture of Tabriz, and this elevated the messianic discourse. (Newman 2008:2)

Discussions of the Western language typically begin with consideration of the Ardabil-based Safavid Sufi order as a subdued and pensive urban spiritual movement established by the eponymous Sheykh Safi al-Din and his mainly Sunni followers (Newman 2008:2). Partial trades were a major economic factor at the time, with goods such as Persian rugs, silks, textiles, spice, metal, sugar, rice and wool imported and exported, and the Silk Road running through the northern part of the kingdom (Floor 1992).

Trade increased during the Qajar period (1786 to 1925) when, in an effort to establish

a new historical identity, Qajar historiography merged the pre-Islamic memory with Iran's dynastic history and Shi'i past. New movements gave rise to the Constitutional Revolution, and the writing of history evolved from a narrative by the powerful elite, to the stories of the common people and their popular aspirations (Gurney & Nabavi 1993).

According to Gurney & Nabavi (1993) "there were significant shortcomings in Qajar historical scholarship, primarily due to the lack of organized and accessible archival sources". The Qajar period produced more documentation than any other time, including official records, reports, deeds, memoirs and personal stories. However, it was not an academic environment that encouraged critical examination, and this impeded the growth of historical research as an independent discipline. The shortcomings continued through the Pahlavi period, when history was abused as an instrument of the state and other sources of power (Gurney & Nabavi 1993).

A key event of this time was the opening of DĀR AL-FONŪN (lit., "House of the Arts"), founded in Tehran (1851) by Mīrzā Ṭāqī Khan Amīr-e Kabīr. This heralded the start of modern day education in Persia, and the emergence of written translations developed under the Qajars. The translation of European travel stories, history and geography begun by Polak in the 1850s, played an important role in disseminating the information and ideas beyond academia (Gurney & Nabavi 1993).

As well as providing wide educational benefits, this organization also paved the way for new strategies for translation in Iran. The institute, used teaching methods based on Western, and especially French, educational systems. The classes were mostly taught in French and the teaching staff wished the students to learn the language to be able to

communicate with them. Hence, they were given foreign language instruction as part of the curriculum. However, the dearth of Western texts in Persian highlighted the need for translation on a large scale. Moreover, textbooks had to be written with supplementary explanations to improve students comprehension of Western culture. To meet these needs, a group of translators and bilingual interpreters was asked to take on the daunting task of providing the required materials. (Chegenizadeh 2013)

Modern Persian drama started to rise in the 19th century when Persian elites learned about Western theater. “Students sent to Europe to acquire knowledge of Western technology returned with a taste for other aspects of Western culture, including theater” (Ghanoonparvar 1995). According to Browne the royal family and courtiers were the first viewers of the translated version of Western plays that was performed on the site of the Dār al-fonūn, in the first Western-style theatre in Persia. The first play was *Gozāreš-e mardomgorīz* (it’s the translated version of *Le Misanthrope* by Molière's) by Mīrzā Ḥabīb Eṣfahānī (Istanbul, 1869). The names and personalities of the characters varied somewhat, which made this version of the play more Persian than French (Browne 1959:327-28).

With the assistance of various artists and literature scholars, the translation and performance of French plays became popular in Iran because of the similarity in the two countries cultures and behaviors. Dramatic performances of foreign works, especially of plays by Molière, increased substantially after the opening of the *Dar-al-Fonoon* “the House of the Arts” theatre. This fostered a tendency among Iranians to follow French arts and culture, and it became the main reason why French art and literature entered Persia. Molière’s **Le Médecin Volant**, translated in 1889 by *Mohammad Hassankhan Etemadossaltaneh* was one such play performed at the *Dar-al-Fonoon*. (Chegenizadeh 2013)

After the start of World War II and the German invasion of Iran, the country's dramatic performances became more political. Works by Jean-Paul Sartre, Franz Kafka, Albert Camus, and John Steinbeck were enthusiastically staged. (Chegenizadeh 2013)

In 1964, the Dramatic Arts Faculty was launched, and three years later, a theatre subsection was added to it. Between 1961 and 1970, around 212 foreign plays were translated and published in Iran (Chegenizadeh 2013). As Parvin Loloi and Glyn Pursglove observes: "In the 1960s, there was a good deal of government sponsorship of theatre; arts festivals, most famously that at Shiraz, grew up; [and] national television commissioned and broadcast new plays, some of them decidedly experimental" (Parvin Loloi & Glyn Pursglove 2002:64–65).

However, by 1981, drama translation and performance had steeply declined due to the Islamic Revolution. Censorship and the social situation prevented the publication of many foreign literary texts. However, after the Iran-Iraq War and the re-opening of drama and theatre faculties in the country, drama translations began again. (Chegenizadeh 2013)

In the 1990s, drama faculties proliferated in Iran, and contrary to the past, translations were done by experienced specialists who were familiar with theatre fundamentals and dramatic doctrines. This could be attributed to Iranian students who were studying abroad returning to their country because the war was over.

Due to the aforementioned reasons, the quality, value, and credibility of drama translations has greatly increased. However, many famous plays still have not been translated because the government would refuse permission to publish them (Chegenizadeh 2013).

2.3.1 Types of Iranian Drama

In the native traditions of ancient Persia, we do not find strong evidence of dramatic performance. As Ehsan Yarshater puts it, “Drama was not a channel of literary expression in pre-modern Iran”. (Yarshater 1979:84-94)

After the later Islamicization of the country, a drama of a kind and a tradition of religious theatre, known as *ta'ziyeh*, came forth and reached its popularity during the Qajar dynasty.

The word *ta'ziyeh* literally means expressions of sympathy, mourning, or consolation (Chelkowski 1979:2). *Ta'ziyeh* therefore serves as an excellent illustration of the concept that the roots of drama are in funeral songs and the commemoration of deceased heroes. William Hanaway (1979:182-92) accurately describes the characteristics of this form:

Commemoration of [...] the martyrdom of Hussein [...] was the basis for the dramatic presentations, which developed into the *ta'ziyeh*, as we know it today. As the plays developed, this basis was broadened, in concentric circles so to speak, to include the martyrdom at Kerbela of others connected with Hussein. Then another circle was added of events preceding and resulting from the central tragedy, such as the death of the Prophet Muhammad, the murder of Ali, and the captivity of Hussein's family in Damascus after the massacre. Finally, there is an outer circle of plays on Koranic and Biblical themes [and] themes from popular Islam. (Quoted in Loloi & Pursglove 2002:62)

Another popular theatrical form, *taqlīd*, was a more secular kind of drama where the scenarios were often conveyed as much by pantomime and physical comedy as by words. Parvin Loloi and Glyn Pursglove (2002) note that in this type of drama, “There

were elements of improvisation, often in the interests of topicality; social follies and hypocrisies were exposed and basic plots and character types were endlessly renewed and varied in a way not entirely dissimilar to the commedia dell'arte” (Loloi & Pursglove 2002:63).

Ru howzi, which literally means “on the pool”, was another improvisational type of play performed on a temporary platform constructed on and around large circular courtyard pools. These plays were not scripted and usually featured battles between heroic knights and monsters taken from the *Shahnameh of Ferdosi*. Originally, the actors were not professional and the roles were performed by craftsmen and shopkeepers. These performances were generally funded by wealthy patrons and their subjects would change based on the taste of the sponsor and the audience. This led to another type of play named *Siyāh bazi* (literally “playing the black”), where the subject was purely comic and meant for entertainment. The central figure of the play was a servant in blackface who acts foolishly against another character called *Haji*, who is represented as a strict old merchant (Anthony Frost & Ralph Yarrow 2015:74).

2.4 The Status of Translation in Modern Iran

Translation has always contributed to the maintenance and preservation of Iranian culture. Over the past decades, the interest in translation studies and the translation movement has grown in the country insofar that it is possible to say that modern Iranian culture and literature are obligated to translation. The following could be the reasons for the high esteem given to translation in modern Iran.

In Iran, the information, economic, commercial and communication revolutions emerged through globalization and openness to other countries and cultures. These have dramatically improved the quality of translations and the use of different translation strategies. (Sahhabi 2009) When examining the recent development of translation studies in Iran, we may categorize them into three different research groups:

- Studies based on a linguistic approach to translation.
- Literary criticism of translated texts.
- Research on exploring translation studies using a theoretical approach. (Shirvani 2011:77-90)

Translation continues to be an essential tool in bridging the gap between Iran and other cultures, both in academic studies and professionally. It is also a means of social, cultural and literary exchange, particularly given the recent limitations on travel and trade. Although they may lack the codification and governing principles to be found elsewhere, translation studies remain important in Iran and will do so for the foreseeable future (Karimi-Hakkak 1998:521).

Chapter Three: Theoretical Framework

In this chapter, I discuss the relationship between language and culture. I briefly review the difficulties of translation from one language to another while considering the impact of the culture to which each language belongs. The categorization of culture-specific items by Newmark will be discussed at the end.

3.1 Culture-Translation-Language

To communicate successfully, translators must be aware of cultural differences and their significance. In most cases, they use strategies like equivalence to cover or explain cross-cultural gaps. For this reason, “Translation is not seen as a problematic form of cross-cultural communication, perhaps because the professional translator already knows how to get along in the foreign culture” (Robinson 1997:183). Translators usually take note of cultural differences that exist, as they may influence and be significant when translating.

Language is one of the most important social elements in the identity of every nation, and is thus directly linked to. The relationship between the concept of language and culture is relatively complex. Some scholars consider that the two run in parallel and that language represents the culture: Hongwei agrees that language is a portrait of culture. He asserts that “language mirrors other parts of culture, supports them, spreads them and helps to develop others.” (Hongwei 1999:121)

Kramersch elaborated:

Language is a system of signs that is seen as having itself a cultural value. Speakers identify themselves and others through their use of language: they view their language as a symbol of their social identity. The prohibition of its use is often perceived by its speakers as a rejection of their social group and their culture. Thus we can say that language symbolizes cultural reality. (Kramersch 1998:3)

While others believe that it is merely a cultural component. As Sapir states, “no two languages are ever sufficiently similar to be considered as representing the same reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels” (Sapir 1956:69). We tend to perceive, experience and interpret those realities the way that we do, primarily because of the language trends of our society, as they tend to lean towards certain preferences with respect to the way in which we interpret things. But it is our culture that determines our language and that, in turn, influences the manner in which we compartmentalize our thoughts about the world and the way we interact with others here, on earth. (Sapir 1956:69)

Given this close relationship between language and culture, it is logical to assume that translation from one language to another cannot be done adequately without knowledge of the two cultures involved. According to Nida, to translate the text accurately, one must not only know the language, but must also be familiar with the culture (i.e., customs, civilization, etc) of those who speak it. Nida also emphasizes that translation occurs in the context of the relationship between two cultures, two worlds of thought and perception (as cited in Delisle 1980:132).

House (2009) confirms the importance of both cultures in translation. She remarks that:

Translation is not only a linguistic act; it is also a cultural one, an act of communication across cultures. Translation always involves both language and culture simply because the two cannot really be separated. Language is culturally embedded: it both expresses and shapes cultural reality, and the meaning of linguistic items, be they words or larger segments of text, can only be understood when considered together with the cultural context in which these linguistic items are used. (2009:11-12)

She concludes, “in the process of translation, therefore, not only the two languages but also the two cultures come into contact. In this sense, translating is a form of intercultural communication” (House 2009:11-12).

So, without any doubt, one of the main difficulties in the translation is considering the relationship between two languages or more. Hence, the translator should master the SL and TL languages as well as the culture to transfer words and phrases and to avoid any misunderstanding of the translated text.

As these scholars suggest, one of the key point of translation from one language to another is cultural transfer. This is one of the most difficult parts of translation. To offer TT readers an accurate and understandable interpretation of the text, the translator must be aware of the relevant cultural differences and traditions. Moreover, the problems of cultural transfer cannot be separated from the problems of language. An inability to grasp the language will therefore affect the quality of the translation and may lead to a meaningless or inappropriate rendering. To understand the original text (ST), the translator should have an adequate understanding of linguistics, particularly grammar and syntax. The translator should also be aware of the relationship between the language,

culture and conceptualization. People from different cultural backgrounds have different views of the world and they carry their own cultural baggage (beliefs, ideas, attitudes, etc.), which all influenced the language they speak forming different linguistic cultures. The translator should also be aware of the difference between the two linguistic cultures and should recognize that what is considered an appropriate or polite expression in one might be frowned upon in the other. A factor that is vital in one linguistic culture, such as polite versus informal expressions for “you” might have no place in another’s lexicon. According to Nida and Taber (1969), cultural translation is “a translation in which the content of the message is changed to conform to the receptor culture in some ways, and/or in which information is introduced which is not linguistically implicit in the original.” (Nida & Taber 1969:199)

The strict categorization of cultural translation problems is not possible because of the commonality of each category. However, one of the greatest difficulties in cultural translation is the different perspective of word meanings among cultures. At first glance, many words may look like equivalents, but in fact, they are not. Words may have special connotations, or have different focuses in different cultures. Furthermore, in every culture, there will be certain actions, that are symbolic. The literal translation of one of these actions would not transfer the same meaning to the reader. Social relationships can also be considered a cultural element. A society where people live close to each other encourages a greater degree of interaction, which results in addressing each relative using different or even similar words with broader connotations. In addition, religious elements, myths, history and the like of a major are components of a culture that can present obstacles when translating a text (Ahmad Malik 2013:217). Considering the linguistic,

social, and symbolic differences among cultures, it is not surprising that translation involves much more than a word-for-word exchange. (Abedi 2015:23-24)

3.1.1 Culture-Specific Items in Translation

Translation, a seemingly easy process, may be one of the most confusing when one actually considers the amount of work involved in making a text accessible in another language. One of the foremost challenges a writer faces is the translation of culture-specific items (CSI). The difficulty is further exacerbated if one is unfamiliar with the culture of the people who speak the target language. According to Larson various factors should be considered such as differences in geography, customs, beliefs and worldview. (Larson 1984:163)

Another related problem is the possibility that one cannot translate culture-specific items directly because their precise equivalents do not exist. In some cases, a term is unavailable because the translation of that item might not have been attempted before. The translator must therefore decide what words to use to most accurately convey the meaning of these terms, including their cultural relevance and connotations. (Bassnett 2011:95)

For example, terms that are highly symbolic for Western readers may mean nothing to people from other cultures. One linguist, who was attempting to translate the Bible into Sarakole, the language of the predominantly Muslim Soninke tribe of Guinea-Bissau, was confronted by the passage from Mark 8:34 stating that anyone seeking to follow Christ must “deny himself, and take up his cross.” Since the cross would have no meaning for remote people who have had little contact with Christianity, the linguist

chose to substitute the word *cassanke*, or shroud, which he believed would carry the desired connotations. (Weston 2012:46) Such major rewritings may be useful in contexts where a culture-specific word is nonexistent and where the symbolism is deemed to be more important than the literal meaning.

A less invasive way to remove the ambiguity involved in translation is to first identify the culture-specific items, and then be extra careful to find their exact equivalents in the target language. In this approach, if the term is totally unheard, the translator should try to define it and provide further information, either parenthetically or in a footnote or endnote. The latter option works especially well for terms that require long explanations or whose understanding is necessary to the comprehension of the text as a whole. It is also most useful when both languages share enough history that most references can be translated easily, leaving only a small number of untranslatable terms. This careful explication is required to ensure that the translator communicates the meaning of the text clearly and loses as few cultural nuances as possible.

3.1.2 Difficulties in Translating Culture-Specific Items

Different cultures have separate and distinct linguistic communities that represent the various aspects of the society (e.g., traditions, habits, behaviors, etc.) According to Newmark in More paragraphs on translation, “culture-specific items, whether single-unit lexemes, phrases collocations are those which are particularly tied to the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.” (Newmark 1998:94)

Therefore, in interlingual communications, the translator faces both linguistic and cultural obstacles and it is his or her duty to find the proper procedures to deal with CSIs based on the text and the situation.

A few examples taken from the Persian language will illustrate some of the common problems in translating CSIs.

Among the most intractable of these is the lack of a similar concept in the TT culture. As an example consider the verb عیدی دادن (exchanging gift for Eid, the Iranian New Year ceremony). This verb is specifically used to denote the giving of gifts (usually to children) after the Persian New Year, but does not refer to gift giving at any other time. On the other hand, there may be close synonym for the same concept in both the ST and TT languages, but the reader's understanding may be different depending on his or her cultural background. A good example would be religious words since they usually denote the similar concepts but the understanding is completely different depending on the cultural background. Consider religion words such as نماز "prayer" and کافر "heathen" where people from different cultures and religion have different ways of praying or they may have completely different understanding of what praying is for.

3.2 Cultural Gaps in Translation and Solutions

It is commonly acknowledged that each nationality possesses its own definite culture, which, is considered as the distinctive symbol of human minds. The culture of any society mainly consists of everything, which one can know or can believe for operating in a specific manner that is acceptable to other members. During various translating processes, it is commonly known that many cultural differences gave rise to

strange situations and eventually make the person feel completely awkward (Wu 2008:123). In this regard, it was stated that one must pay more attention to both the analysis along with the comparison of actual cultural connotation of terms since it reflects various cultural differences in many different countries. Some of the most common cultural gaps are associated with cultural background, extension and intention, non-equivalence as well as derivation (Wu 2008:123).

Whenever any person is communicating with another belonging the same culture, then, one can simply express one-self or can represent his/her experiences quite easily since they share similar idea among one another. However, when communication takes place between people belonging to different cultures, then the entire process becomes troublesome. In order to fill up such gaps, one should view through the entire essence of the prevailing circumstance. Since word is rendered as the most active and also the lively element of any language, it is recommended that the changes taking place in social life as well as during the establishment of national culture must be reflected in words much quickly and even more importantly, directly. (Wu 2008:124-126)

A number of translation procedures will be needed to overcome these gaps, as our analysis will show. (See Annex for the Newmark classification)

3.3 Cultural Categories by Newmark

According to Newmark distinguishing “cultural” words is not difficult because of their association with the particular language they belong to. The problem arises when these words are described in ordinary language and the literal translation of them would distort the meaning thus the translation “may include an appropriate descriptive-

functional equivalent” (Newmark 1988:95). Adapting Nida, Newmark categories CSI to the following parts (Newmark 1988:96-101):

- **Ecology:** Words in this category include geographical features specific to a particular culture’s homeland. These terms, unlike those in other categories, carry no political or commercial connotations. Their spread depends on the importance of their culture of origin and their specificity.
- **Material Culture:**

Food: Because of food’s importance in national identity, these terms undergo the widest variety of translational strategies.

Clothes: Translators may substitute generic words for clothes if the reader does not need more detail. However, more specific terms describe not only the part of the body the clothing covers, but the material used and the type of climate for which it is suited.

Houses and Towns: Cultures may have various words for these that are difficult to translate. If these terms are commonly used, they are often translated generically (i.e., large house, town).

Transport: The car is the world’s main form of transport and has many names in various cultures; it also symbolizes private property (Newmark, 1988:97-98).

- **Social Culture:** Although words in this category can often be translated literally, their importance lies in their connotations, which are more difficult to convey. For example, terms like “the working classes” still carry political weight in Western, and even more in Eastern, Europe. Translating them without their connotations robs them of most of their resonance. Social culture also

encompasses leisure activities such as national sports and gambling games, which each have a set of appertaining terms (Newmark 1988:98).

- **Social Organization: Political and Administrative:** “The political and social life of a country is reflected in its institutional terms” (Newmark 1988:99). Such terms are through-translated if they are composed of international or easily translated morphemes (i.e., **Assemblée Nationale** becomes “National Assembly”). If they are more difficult for readers to grasp, they are translated to convey their sense. In serious academic works, however, where readers are assumed to be more familiar with the language and its cultural institutions, translators should seek to retain as many titles, names of ministries, and addresses as possible in the SL. If they cannot be translated accurately, the SL terms should be placed in brackets after their equivalents. As Newmark contends, the purpose of a translation is to render the meaning of the original adequately, and if this is impossible, to give the reader the tools to interpret the text for him or herself (Newmark 1988:99-101).

- **Historical terms:** According to Newmark (1988) historical terms such as **le Grand Siècle**, **l’Ancien Régime**, and **Siècle des Lumières** will not be conveyed correctly whether the translation makes sense (is “transparent”) or does not (is “opaque”), unless they have generally accepted equivalents.
- **International terms:** these are usually have recognized through-translations, and are generally known by their acronyms (e.g., OMS for the **Organization mondiale de la santé** or **WHO** for the **World Health**

Organization). The English acronym usually prevails and becomes quasi-internationalism. For example, the French employ ‘UNESCO’, ‘FAO’, etc. when referring to these organizations.

- **Religious terms:** In the interests of practicality, those words are usually transferred into the TL and familiar terms are naturalized. However, the proselytizing activities of Christianity, particularly the Catholic Church and Baptists, are reflected in various translations.
- **Artistic terms:** According to Newmark, the translation of artistic terms for movements, processes and organizations generally depends on the putative knowledge of the readership.

Names of buildings, museums, theatres, and opera house are transferred as well as translated, since they form part of street plans and addresses.

- **Gestures and Habits:** These are culturally specific behaviors that readers may find atypical, such as smiling when someone dies or nodding to express disagreement. In this category, Newmark distinguishes between function and description, and it is the functional aspects of the habits or gestures that must be explained. As with the category above, the familiarity of the audience with the culture will determine how much information the translator must provide, with uninformed readers requiring the highest level of guidance.

The lexical gaps in translating culture's specific items may be addressed using different available strategies. The mentioned categories described by Newmark will cover all culture- specific items. Compared to the other classifications it is the most complete one and consist the base of our data collection. It will be used in our data analysis in next

chapter, followed by various examples of each regarding to the ST and TT for better understanding. However, our limited corpus prevented us to cover all items of the classification but we reach interesting results as far as the more common categories.

Chapter Four: Data Analysis

4.1 Introduction

The purpose of this study is to examine culture-specific items in the context of drama translation and to identify which of Newmark's procedures were used in the target text. This research is comparative and based on one Persian play.

After determining all of the items in Newmark's cultural categories in the source text, they were compared in the translation and the frequency of the strategies used was noted.

As we previously mentioned, the corpus to be examined in the present study is the "Aroosak-ha" narrated by Bahrām Beyzā'ī, which is rendered in the English translation as (*Marionettes*). Since the study involves textual analysis, the approach is a qualitative one. More specifically, the ability to recognize culture-specific items depends on a somewhat subjective interpretation of what differs between cultures.

The study builds from analyzing the text at the level of the word, sentence, and paragraph to considering it as a whole. (Although the ST and TT were studied in their entirety, for the sake of brevity, only selected instances of culture-specific items and the corresponding translation strategies appear in this study.) In the analysis, the relevant ST and TT passages are arranged in pairs according to which cultural category they belong. After classifying and matching the Persian to the English data, the analysis highlights its translation to determine whether the translator kept the original cultural term, chose an equivalent from the target culture, or compromised by selecting a word that is common to both or other strategies has been applied.

Next, the study examines Newmark's suggested procedures, as described in Chapter Three, to find whether they could adequately convey meanings across cultures. It also attempts to determine if the translator used these strategies, either consciously or unconsciously, to transfer words from Persian culture into English.

In this chapter, the collected data were analyzed to ascertain the frequency of the occurrence of each strategy used by the translator and to pinpoint the one that was most often employed to render the culture-specific items. This chapter summarizes how many times each strategy was used and proceeds to discuss the findings.

From the analysis of the original text, twenty-one culture-specific items were found and sorted according to Newmark's categorization; out of all the categories, religion contained the most terms, with ten items. The strategies that the team of translators used most often in target text are literal translation, cultural equivalent, transference and descriptive equivalent.

4.2 Procedures

Although the classification of culture-specific items based on Newmark's categories has already been described, this chapter reintroduces the system briefly since it is vital for the analysis.

The study seeks to determine which procedures the translator has used to convert each item in the source text into English. This process will be conducted according to Newmark's proposed framework. The items identified as culturally specific in the ST will then be collected into several tables to enumerate the frequency at which each category occurs. Each table consists of three columns: source

text, gloss and target text. To help non-Persian readers to be able to pronounce the source term/word correctly, International Phonetic Alphabet is added in gloss column.

Following the data collection, an analysis will be performed to see which of the identified strategies the translator uses most frequently in each part of the play. During the comparison of the source and the target texts, the culture-specific items will be listed. The English sentences in which the terms occur, along with the sentences rendered by the translators, will be extracted. The next step will involve searching for the exact meaning of the terms in the Merriam-Webster, Oxford English dictionaries, etc. Then the equivalents of the words will be checked in Persian dictionary such as *Loghat-nāme-ye Dehkhoda* to determine whether or not they belong to Iranian culture.

This study will seek to elucidate the findings of the cultural contrastive analysis of Persian to English. In examining how the translator renders culture-specific items from Persian to English, the study does not seek to expose any shortcomings of the translation, if they exist.

4.3 Data Analysis of Culture-specific Items in “Marionettes”

Examples of culture-specific items in “Marionettes” can be found using Newmark’s five categories. Although the source text was read exhaustively and all relevant CSIs were extracted, none were discovered for some categories, such as ecology, clothes, transports and gestures and habits. This may be because as an allegory, the play lacks much of the realism that characterizes other dramatic genres. Given its themes, however, the religion category contains many items. As mentioned before in Chapter Three, religious examples are an accurate indicator of cultural differences.

4.3.1 CSI Translation Strategies by Newmark

4.3.1.1 Material Culture (Food)

According to Newmark (1988) food is one of the important and sensitive expressions for national identity. Also he mentioned that food terms have normally been transferred. (Newmark 1988:97)

Table Material Culture Food

Number	ST	Gloss	TT
1	راسته قاریان و حلوا پزان (p.38)	[Halvā pazān]: halva is one of the Iranian deserts, which is served most of the time at funerals. (L.D.)	A row of Koran-readers and <u>halva</u> -makers! (p.173)

Transference:

This sentence falls into second cultural categories of Newmark (Material Culture), where transference strategy is used for translation. *Halvā* is a traditional sweet desert made with flour, sugar, saffron and rose water. Although the translators transferred the exact word from the ST to the TT their target reader may not have any idea what *halvā* is. In my opinion, using a descriptive equivalent explaining the dish or choosing a desert from Western culture could be another approach. The translators are using a foreignization approach to bring the concept from ST to TT.

4.3.1.2 Material Culture (Houses)

Many language communities have a typical house, which for general purposes remains untranslated: *hotel* (large house), *palazzo* (large house), ‘chalet’, ‘bungalow’, etc. (Newmark 1988: 97)

Table Material Culture House 1

Number	ST	Gloss	TT
2	وای گنبد ها حجره ها کاشی ها (p.29)	[Hojre]: 1) Room in school or caravan-serai. 2) House. 3) Small store for merchant. 4) Old type of commercial office. (L.D.)	Oh! Our domes, <u>chambers</u> , and glazed tiles. (p.166)

Cultural equivalent:

Hojre has many different meanings in Persian and most of the time it is used as a small store or room in *caravan-serai*, and here translators used approximate translation to the nearest word in TT. Domestication is used in here since word chambers make sense for the target reading.

Table Material Culture House 2

Number	ST	Gloss	TT
3-4	وای چهارسوقها تیمچه ها انبارها (p.29)	[čahārsuq]: Literary "four markets"; a part of the traditional Iranian bazaar. [Timče]: small caravan-serai. Covered old passageway with shops. (L.D.)	Oh! <u>Our markets</u> , arcades, and warehouses! (p.166)

Cultural equivalent:

Cultural equivalent is defined as “an approximate translation where SL cultural word is translated by a TL cultural word.” (Newmark 1988:82)

As noted in the gloss above, *čahārsuq* and *timče* refer to types of structures rarely seen in modern Iran; translators have therefore tried to find an approximate equivalent for Western readers.

4.3.1.3 Religious Term

Because they are such an integral part of daily life, religious terms are an important category of culture-specific items. Each culture contains words associated with its religious practices and concepts that may not be understandable to outsiders. It is therefore advisable that translators be conversant with both the source and target languages and cultures so they can translate these terms correctly. This is especially important if they are working with religious texts.

Religious features present particular difficulties and cultural implications. Translators may use different strategies to render them, depending on the audience's assumed level of familiarity.

According to Newmark (1988), “in religious language, the proselytising activities of Christianity, particularly the Catholic Church and the Baptists, are reflected in manifold translation. The language of the other world religions tends to be transferred when it becomes of TL interest, the commonest words being neutralized” (Newmark 1988:102).

Table Religious Term 1

Number	ST	LT	TT
5	من شیخ کامل صاحب مکتب. (p.22)	[Šeyx]: 1) Theologian, 2) old, 3) The head of the clan. (L.D.)	I am a perfect <u>sheik</u> , the leader of a religious sect. (p.162)

Transference:

Here, the translators used transference procedures. According to Newmark the name of Sheikh or šeyx is using for “living people” so the translator transferred (transliterated) this cultural term directly from ST to TT. Foreignizing is used here since the translators transferred the exact wording from ST to TT.

Table Religious Term 2

Number	ST	Gloss	TT
6	برای شکستن آن راهی هست من صدبار توبه شکستم. (p.30)	[To[w]be]: 1) The abandonment of a sin and returning to the right path. (L.D.)	There is a way to break that oath. I’ve broken my <u>repentance</u> vows a hundred times. (p.167)

Couplet “Functional + Literal”:

The verb *to[w]be šekastan* is composed of two words: the religious word of *to[w]be* translated using functional equivalence with a less expressive culture free word of “repentance” and the word *šekastan* translated literally as “breaking”. The result is “broken my repentance vows” which may be unfamiliar to western readers. In my

opinion translators could use a descriptive + functional equivalence such as “There is a way to break that oath. I’ve broken my vows hundred times and repented after.”

Table Religious Term 3

Number	ST	Gloss	TT
7	دیوی به این هیبت استغفرالله (p.29)	[Astaghfir allāh]: 1) It is used to express anger. 2) Ask God for forgiveness. (L.D.)	Such an awesome monster. <u>God forbid!</u> (p.166)

Functional equivalent:

This phrase is a religious term and the translators used a functional equivalent when converting *Astaghfir allāh* to “God forbid.” *Astaghfir allāh* is an Arabic expression that was adopted by Persian culture because of Islam. Here, with applying functional equivalent procedure the translators used cultural-neutral term.

Table Religious Term 4

Number	ST	Gloss	TT
8	وای گلدسته ها مناره ها (p.22)	[Goldaste]: Mosque’s or temple’s finial. (L.D.) [me(a)nāre]: Spiral pillars on the sides of a mosque’s dome from which the muezzin makes the calls to prayer. (L.D.)	Woe unto the <u>minarets</u> , the <u>minarets!</u> (p.162)

Functional equivalent:

The translators applied a functional equivalent for the cultural terms of *me(a)nāre* and *goldaste*. According to Newmark 1988, functional equivalents are the most accurate

terms that translators could use. For the words *me(a)nāre* and *goldaste*, the translators used only one term “minarets.” The translators could have used “mosque’s finial” for word *goldaste* (as per the definition in the gloss), instead of employing the same word for both terms. A minaret is an instance of foreignization in TL.

Table Religious Term 5

Number	ST	Gloss	TT
9	وای جنگ ها بیاض ها طومارها (p.29)	[Bayaz]: 1) Poem book, 2) Prayer book. (L.D.)	Oh! Our literary anthologies, <u>prayer</u> <u>books</u> and scrolls. (p.166)

Literal translation:

When changing the word *bayaz* to “prayer book,” the translators used its second meaning and literal translation. *Bayaz* is domesticated and rendered as “prayer books”.

Table Religious Term 6

Number	ST	Gloss	TT
10	من او را یک روز دیدم و گم کردم مثل سلطانی که سلطنتش را بدهد مثل اولیا که ایمانش را بدهد (p.18)	['O[w]liyā :1) one of the God names. 2) God's friend. (L.D.)	I saw her one day and lost her. Like a Sultan who gives up his kingdom. Like a <u>saint</u> who gives up his faith. (p.159)

Cultural equivalent:

The translators used a cultural equivalent, making '*o[w]liyā*, which is one of the God names or God’s friend, into “saint”, which refers to a persons of exceptional holiness of

life, who is formally recognized as such by the Christian Church, especially by canonization. 'O[w]liyā is domesticated as “saint” to make it more understandable to the target reader.

Table Religious Term 7

Number	ST	Gloss	TT
11	وای گنبدِها حجره ها کاشی ها (p.29)	[Gumbad]: an ellipse building which is made on top of mosques, temples or graves. (L.D.)	Oh! Our <u>domes</u> , chambers, and glazed tiles. (p.166)

Functional equivalent:

The translators used less expressive neutral word “dome” to translate *gumbad*.

The Persian word *gumbad* conveys a religious context since they are used on top of holy places such as mosques, whereas “dome” does not specifically relate to religious structures.

Table Religious Term 8

Number	ST	Gloss	TT
12	راسته قاریان و حلوا پزان (p.38)	[Qāri]: someone who reads the Koran loudly and expressively. (L.D.) In Iranian culture, people read the Koran as a form of prayer at funerals. (CK)	A row of <u>Koran-readers</u> and halva-makers! (p.173)

Descriptive equivalent:

Although the translators equate *qārian* with “Koran-readers,” in Persian there is a specific term for this occupation (as can be seen in the gloss). Since there is no equivalent word in the TT, the translators tried to explain *qārian* in a way that was more

understandable to the target audience. The translators used foreignization here to keep the SL values and make them more important in the TL.

Table Religious Term 9

Number	ST	Gloss	TT
13	با اُون جن و اُون پری (p.17)	[Jen[n]]: in Islam mentioned as invisible creatures with supernatural powers who are shape shifters and behave like human being. (L.D.)	With that <u>genie</u> and that fairy. (p.159)

Cultural equivalent:

The translators used a cultural equivalent when they replaced *jen[n]* with “genie.” The British dictionary defines a genie as “(in fairy tales and stories) a servant who appears by magic and fulfills a person's wishes.” The Thesaurus also notes that it is a being from Islamic mythology.

4.3.1.4 Work-Leisure

Table Work-Leisure 1

Number	ST	Gloss	TT
14-15	زنی فالگیر و طالع بین (p.30)	[Fālgir]: telling one's fortune. Most of the time, cards are used. (CK) [Tāle'bin]: a person who predicts the future of various means. (CK)	The <u>fortune- teller</u> . (p.167)

Functional equivalent:

According to Newmark, a functional equivalent is used to transpose cultural words to culture-free words. (Newmark 1988:83)

Here, the translators used a cultural-neutral term. Although *fālgir* and *tāle'bin* (which related to superstitious leisure activities) have similar meanings the translators used “fortune-teller” for both, due to the lack of exact equivalents in the TL. The translators are trying to make more understandable to the target reader by domesticating *fālgir* and *tāle'bin* as “fortune-teller.”

Table Work-Leisure 2

Number	ST	Gloss	TT
16	من ورق میخوانم. بی بی و سربازو دل (p.33)	[Varaq]: gambling with shaped cards. (L.D.)	I read the <u>cards</u> . Queen, Jack, Heart. (p.170)

Literal translation:

Literal translation used for translating *varaq* to “card”.

Table Work-Leisure 3

Number	ST	Gloss	TT
17	من کف دست میبینم خطی از کنار خطی گذشت آنجا دو شاخه شد (p.33)	[Kaf-e-dast didan]: is one of the works to read your fortune from your palm. Its sign of superstition. (L.D.)	I <u>read palms</u> . A line is passing beside a line. There it branches into two. (p.169)

Literal translation:

Palm reading (also called palmistry or chiromancy) involves telling one’s fortune based on the lines of one’s hand. It was popular in ancient India and later on, variations were spread to Persia and China. Since this method of fortune telling could be confusing to Western readers, a functional equivalent could be used instead. “Reading palm” is an instance of foreignization as English speaker finds it a foreign element in the paragraph.

Table Work-Leisure 4

Number	ST	Gloss	TT
18	دختر: من نخود میخوانم جفت و طاق بگو پهلوان دور سرت چیزی میچرخد؟ (p.34)	[Noxod xāndan]: one of the old techniques that was used by fortunetellers in old Iran. (CK)	Girl: I read <u>chickpeas</u> , even or odd. Speak, Champion; something is spinning in your head. (p. 169)

Literal translation:

The translators used the literal meaning of *noxod xāndan*, which is fortune telling with chickpeas. The fortune-teller rolls the chickpeas (like rolling the dice) on a white napkin and predicts the asker's fortune by interpreting their position. However, target readers may not know what "read chick peas" is, which makes the phrase confusing. Again here translators are foreignizing SL concept into TL. Another effective approach would be to use a functional equivalent to convey the correct meaning for example "I read tarot cards" is more familiar to the target reader.

4.3.1.5 Historical Term

"These terms related to historical events, institutions, functions and personalities, literature, including different characters from works of art well-known in the source culture, as well as famous quotations, folklore and tradition." (Nataša Pavlović and Darko Poslek 2003:161)

Table Historical Term 1

Number	ST	Gloss	TT
19-20	<p>حالا برویم سر اصل قصه قصه یک پهلوان پهلوانی که از همه شجاع تر است و همه ی عمر خود را در جنگ بوده است جنگ با دیو جنگ با پری جنگ با هر چه که بد است (p.10)</p>	<p>1) [Dīv]: These creatures are legendary demons or monsters from Persian mythology. (Gisele Kapuscinski 1987, p. 5) 2) [Pari]: In Persian mythology, they are supernatural creatures of great beauty and malicious character. (Gisele Kapuscinski 1987, p. 5)</p>	<p>And now let's go to our story. The story of a Champion. A Champion who is the bravest of all. And who has been fighting all his life. Fighting with <u>demons</u> and <u>fairies</u>. Fighting with all that is evil. (p.153)</p>

Cultural equivalent:

- In this part translators used *dīv* as a “demons”.
- Translators translate *pari* to fairies.

As one can see in gloss, two terms belong to Persian mythology and the translators used a cultural equivalent as an appropriate meaning to TT.

Table Historical Term 2

Number	ST	Gloss	TT
21	<p>و دو روز پیش با روی الهاک دیو (p.11)</p>	<p>[Elhak] the demon: is one of the characters in ‘Amir Arsalan-e Namdar’. The writer of this epic is ‘Mirza Mohammad Ali Naqib al-Mamalek’ who lived during the Qajar Dynasty. (CK)</p>	<p>And two days ago, the Fortress of <u>Elhak the Demon</u>. (p.154)</p>

Transference:

According to Newmark's translation procedures, the translators used transference here, which is the process for transferring the ST directly to TT. As I mentioned in gloss *Elhak* the demon is one of the characters in *Amir Arsalan-e Namdar* epic (literary work). Thus, as explained above, the translators transferred *Elhak* directly from ST to TT.

4.4 General translation strategies by Newmark

Previously, in chapter three I described all Newmark strategies. Here are examples for each procedure of Newmark, which will allow us to see what kind of procedures, is most frequently used in the translation of the play. Also I would like to see on which procedures the translators had difficulty to translate TT.

4.4.1 Transference¹

Table Transference 1

Number	ST	Gloss	TT
22	و دو روز پیش با روی الهاک دیو (p.11)	[Elhak] the demon: is one of the characters in 'Amir Arsalan-e Namdar'. The writer of this epic is 'Mirza Mohammad Ali Naqib al-Mamalek' who lived during the Qajar Dynasty. (CK)	And two days ago, the Fortress of <u>Elhak the Demon</u> . (p.154)

Also according to Newmark, transference can use a loan word and process to transfer SL to TL text. (Newmark 1988:81)

Elhak is the name of a character and is directly transferred to the TL. This presupposes some familiarity with *Elhak* demon in the target culture. Since this term does not exist in

¹ Please find description for transference in part 3.3.

TT, another solution would be for translators to use the other demon's name, which is more comprehensible for the target reader.

Elhak is exactly rendered as source language and it is obviously foreignized.

Table Transference 2

Number	ST	Gloss	TT
23-24	یه دیو آمده بدتر از دیو سمندان وحشی تر از سرخاب دیو خونخوارتر از هند جگر خوار (p.22)	[Dīv Samandan]: One of the characters in <i>Shahnama</i> Ferdowsi. The demon of Mazandaran. (One of the city in north of Iran) [Hēnd]: The woman who ate the liver of Hamza (uncle of Mohammad's prophet). (L.D.)	A monster is coming, worse than the <u>demon of Samandan</u> , more savage than the monster with rouge on its cheeks, more blood-thirsty than <u>Hēnd</u> , the woman who ate the liver of Mohammad's uncle. (p.162)

Demon of *Samandan* is the name of a character in *Shahnama Ferdowsi*, which is transferred to the TL. This cultural term might sound too unfamiliar for the target reader, and the translators could have used a functional equivalent to make demon of *Samandan* more understandable.

As it is mentioned in the gloss, *Hēnd* was a vengeful woman in history who ate liver of *Hamza* (Mohammad's uncle) after he was killed. The purpose was to mention that demon is even more brutal and savage than *Hēnd*. Therefore, we may put *Hēnd* in "name of dead people" category of Newmark. (1988:82)

Samandan and *Hēnd* are both names existing in source culture that are transferred exactly as they are in to the target text therefore translators used foreignization.

Table Transference 3

Number	ST	Gloss	TT
25	لیلی رو باش مجنونو باش (p.45)	[Leyli vü Mecnun]: Name of two lovers in history, it's a love story and the writer is Nizami Ganjavi on of Iranian poem. (CK)	Look at <u>Layla</u> , look at <u>Majnun</u> . (p.177)

Layla and *Majnun* are the names of characters taken from a love story adapted by Nizami Ganjavi's poet. The translators used transference to convey the sense of the literary work. These names are transferred directly to the TT, so the translators used transference to convey the original meaning. The translators could also use a descriptive equivalent to describe the names, thereby avoiding strangeness for the target readers. Foreignization is used in here since the translators transferred *Layla* and *Majnun* exactly from ST to TT.

4.4.2 Cultural Equivalent²

Table Cultural Equivalent

Number	ST	Gloss	TT
26	پهلوان شما می ترسد. من کرکری می خوانم و جوابی نیست. من میل و کباده شان را دیدم که چیزی نیست. شاید ایمانشان کاری بکند. (p.28)	[Kabbāde]: Is a bow-shaped tool made with iron that was used in ancient Iranian gyms. There are rings attached to the string that makes sound when bow is moved above the head. (L.D.)	Your Champion is afraid. I challenge and there is no response. I saw your rod and <u>bow</u> which are nothing. Maybe your faith will do something. (p.166)

Here, a *kabbāde* is a bow shape article used in *zurxāne* (a place for ancient Iranian sports) that has metal rings attached to it and it was used as a bodybuilding tool. The translators

² Please find description for transference in part 3.3.

wrote, “bow” for *kabbāde*. The cultural equivalent is an approximate translation from ST to TT.

The Oxford English Dictionary defines a “bow” as a weapon for shooting arrows, but this particular case it refers to a piece of material used in a gym. I believe that “bow-shaped iron weight” could have been used instead to be more precise.

4.4.3 Functional Equivalent³

Table Functional Equivalent 1

Number	ST	Gloss	TT
27	<p>دیروز که از پهلوی درخت مویی رد میشدم از باغبونی شنیدم که گفت: غصه و شراب اگر کهنه باشد برای مرد <u>گوارا تره</u>. بدون که شراب فقط برای یه روز مرد و از پا میندازه اما غصه برای همیشه. (p.38-39)</p>	<p>[Govārā]:</p> <ol style="list-style-type: none"> 1) Anything that is delicious and digests easily. 2) An adjective which is used for pleasant drinks. (L.D.) 	<p>Yesterday when I was passing by a grape vine, I heard a gardener who said: Grief and wine, if they become old, are more <u>agreeable</u> to men. Know that wine knocks a man down for only a day, but grief, forever. (p.173)</p>

Functional equivalent is a common procedure to transpose a cultural word to a culture-free word. (Newmark 1988:83) Since, *govārā* doesn't exist in TL the translators applied functional equivalent. They used a cultural neutral word “agreeable” as the translation of the source term.

³ Please find description for transference in part 3.3.

Table Functional Equivalent 2

Number	ST	Gloss	TT
28	هرچند من از یک آدم کمم اما خودم به تنهایی چندین آدمم نوکری هستم منصوب به چندین منصب گاه در <u>یمین</u> گاه قلب گاه در <u>یسار</u> گاهی طلایه دار گاهی عقبه جلودار گاهی (p.26)	[Yamin]: right side. [Yasār]: 1) left side, 2) inauspicious. (L.D.)	Though I am less than a man, I alone am many men. I am servant appointed to many positions. Sometimes on the <u>flank</u> , sometime in the <u>lead</u> . Sometime in the vanguard, sometimes in the rear, sometimes leading the attack. (p.165)

Here, the “Black” character is praising himself as a warrior who was able to fight in different positions of a military formation. In SL text *yamin* meaning is right and *yasār* meaning is left. They are used to explain right or left side of the military formation. The translation proposed in TL as “flank” and “lead”, is a functional equivalent for the mentioned words.

Table Functional Equivalent 3

Number	ST	Gloss	TT
29	سیاه که از پایین <u>خیمه</u> بالا آمده بود از راست خارج میشود (p.18)	[Xeyme]: 1) Religious reference to the Imam Hossein. (CK) 2) Tent. In this case it means the puppet show curtain. (L.D.)	Black, who has come up from below the <u>stage</u> , exits stage right. (p.160)

Xeyme is taken from *xeymešabbāzi* that is a puppet show in Iran. In *xeymešabbāzi*, puppet master controls the puppets with hidden strings attached to them. The viewers only see the puppets on stage that is covered by a curtain called *xeyme*. Since this word does not

exist in the TL, the translators chose “stage” to convey the same functionality with non-cultural word.

4.4.4 Descriptive Equivalent⁴

According to Nida (1964:237) descriptive equivalents “are deliberate attempts to produce satisfactory equivalents for objects, events, attributes and relational for which no regular term exists in the receptor language.”

Table Descriptive Equivalent 1

Number	ST	Gloss	TT
30	<p>مسلمون نشنوه کافر نبینه. یه دیو امده بدتر از دیو سمندان وحشی تر از سرخاب دیو خونخوارتر از <u>هند</u> <u>جگر خوار</u> (p.22)</p>	<p>[Hēnd-e jegar-khwār]: The mother of Muawiyah and a member of the Qurayš tribe. She was an idolatrous and worshiped objects, but turned into Islam and became a Muslim after the conquest of Mecca. She was present at the war of Ahad and it has been said that after Hamza (the Prophet’s uncle) was killed, she ate a part of his liver and she was called Hēnd-e jegar-khwār after that. (L.D)</p>	<p>May a Muslim not hear an infidel not see. A monster is coming, worse than the demon of Samandan, more savage than the monster with rouge on its cheeks, more blood-thirsty than <u>Hend, the woman who ate the liver of Mohammad’s uncle.</u> (p.162)</p>

One of the procedures to translate cultural terms is descriptive equivalent, which explains the cultural term using several words so the target reader can better understand the text. In this example, the translators explained who *Hēnd-e jegar-khwār* is by providing additional information. We may put this instance into Newmark’s religious category. As

⁴ Please find description for transference in part 3.3.

we previously mentioned, the translators transferred the name of *Hēnd* to the TT. They used the couplet strategy as well.

Table Descriptive Equivalent 2

Number	ST	Gloss	TT
31	شیشه عمر کدوم دیو؟ طلسم جادوی عمر کدوم جادوگر؟ (p.11)	[šīše-ye ‘omr]: in Persian myth every demon has a magical bottle which they hide somewhere safe. Whoever takes the bottle will be the owner of the demon which symbolizes the life of the demon in the hand of bottle owner. (L.D.)	Which monster’s <u>life</u> is protected by this <u>magic bottle</u> ? Which sorcerer’s magic charm is this? (p.154)

Newmark states that we use descriptive equivalents when we want to explain and clarify the meaning of a cultural term for the target reader (Newmark 1988:84). Here, translators are describing the *šīše-ye ‘omr* as “which demon’s life protected by this magic bottle.”

Translators used several words to describe the meaning of the word for TL readers.

Table Descriptive Equivalent 3

Number	ST	Gloss	TT
32	سالها رجز خواندی پهلوان حالا کمی راستی بگو. (p.32)	[Rajaz xāndi]: is an act of expressing self-satisfaction poetically in the wars. So each opponent start praising him-self with a poem before the war starts. (L.D.)	For years you <u>gloated belligerently</u> , Champion. Now tell a little truth. (p.169)

Rajaz xāndan is described by “gloated belligerently”, which is categorized as descriptive equivalent procedures by Newmark. Also here, like the previous example, translators explain ST word in translation to convey the right meaning to TL readers.

Table Descriptive Equivalent 4

Number	ST	Gloss	TT
33	هر بار به خانه برگشتم دیدمش نشسته تاس میریزد ترک خانه کردم قلندر شدم (p.34)	[Qalandar]: 1) Dervish 2) Athletic man. (L.D.)	Every time I returned home, I saw her sitting there throwing dice. I left home; I became a <u>wandering</u> <u>mendicant</u> . (p.170)

In Persian, specific words for “wandering mendicant” exist which is *qalandar*. So the translators used descriptive equivalent to describe the word for target reader.

Table Descriptive Equivalent 5

Number	ST	Gloss	TT
34	غول بیابونی غول زنگوله پا بختکی عین دوالپا هیولای خالدار دامن پوش که سر راه گله می گرفت که راه اب را کج کرد که راه کاروان میبست غول دیگ به سر غول سر در شکم دیو الف چشم (p.20-21)	[Dīv-e alef češm]: Referring to a demon look where the eyes pupil is vertical. (like cat's pupil) Referring to devilish sense. (CK)	A desert monster, a monster with bells on its feet, a nightmare like an octopus. A spotted monster wearing skirt, who held up a flock of sheep, who diverted the river, who blocked the caravan route. A giant with a pot on its head, a giant with its head in its belly. A demon with <u>vertical slits for</u> <u>eyes</u> . (p.161)

The translators used descriptive equivalent where *Dīv-e alef češm* is described as “demon with vertical slits for eyes”, to make ST word more comprehensible for target readers.

Table Descriptive Equivalent 6

Number	ST	Gloss	TT
35	من تنوره میکشم هو هو هو من برای حریف همقدر منتظرم. (p.28)	[Tanareh]: This word describes a demon that shouts loudly, spins around, and flies to the sky. This verb is only used for demons. (L.D.)	I <u>breathe fire</u> , ha- ha- ha I wait a rival who is my equal. (p.166)

The translators used a functional equivalent to convert *tanareh* to “breathe fire” which is a culturally neutral expression. “Breathe fire” however, recalls images of dragons more than of devils. It also has a different and less complex meaning than *tanareh*. Another approach could be to use a descriptive equivalent procedure and translating it as “I am like a dust devil, ha-ha-ha”.

Table Descriptive Equivalent 7

Number	ST	Gloss	TT
36	ای سلیطه تدبیری کن ای حسرتی بگو که چرتکه ها باطل شد. (p.31)	[čortke bātel šod]: an old expression meaning wasting the business man time. (CK) čortke separately means abacus.	Merchant: Oh slut, contrive a plan. Oh, Wastrel, <u>persuade him because business is at a standstill.</u> (p.168)

Here, the translators used descriptive equivalent. Abacus is calculating device that was used by merchants in old Persia. The *čortke bātel šod* expression is described by the translators as “business is at standstill” for better understanding of readers.

Table Descriptive Equivalent 8

Number	ST	Gloss	TT
37	خانه ام صندوق غربت است و میدان نبردم <u>نطعی</u> (p.36)	[Nat[a]']: in old Persia in public beheading the floor was carpeted with a leather carpet, that was called <i>nat[a]'</i> . (L.D.)	My house is the exile's suitcase. My <u>battlefield</u> is the <u>leather beheading cloth</u> . (p.171)

Here, as you can see the definition of *nat[a]'* in the gloss, the translators used descriptive equivalent to describe word *nat[a]'* in TT since the word does not exist in TT.

Table Descriptive Equivalent 9

Number	ST	Gloss	TT
38	خوبه که سر شوخی داری پهلون. خوب به ما می خندی. خوشت میاد از <u>جهجهی</u> که می زنم؟ (p.29)	[čahčāheh]: sing, trill. [L.D.]	It's good that you still have your sense of humor. Fine, you laugh at us. Do you like the way that <u>I sing like a bird</u> ? (p.167)

The translators employed a descriptive equivalent here, since *čahčāheh* means the singing of birds. They tried to describe the word as “singing like a bird,” which, in my opinion, is not an appropriate translation. When the verb “*čahčāheh zadan*” is applied to humans, it usually refers to trilling, a singing technique used in traditional Persian music.

4.4.5 Synonymy⁵

Table Synonymy 1

Number	ST	Gloss	TT
39	و ډیروز قصر وروره ی جادو؟ (p.11)	[Verver jādu]: This is a witch in Persian mythology who is talkative and seditious. The name is also used to describe a person who talks fast and tries to convince others to do as he/she wishes. (L.D.)	And the day before, <u>the Whiling Sorcerer's Fortress?</u> (p.154)

In this case, the translators change the focus from the actual witch character, to the fortress. This solution can be questioned. A literal translation is difficult here, but “the Whiling Sorcerer’s” is not an efficient TL equivalent either. Since the emphasis is on the fortress, the translators could have eliminated the witch’s name and used a more well-known fortress name in the TL.

Table Synonymy 2

Number	ST	Gloss	TT
40	لوطی رو باش عنثرو باش (p.45)	[Luti]: A gambler and an alcoholic. (L.D.)	Look at the <u>champion</u> , look at the baboon. (p.177)

As can be seen in the gloss, *luti* has a different meaning than the word that translators used. The strategy they employed is synonymy in which a near TL equivalent to an SL word is used in the appropriate context.

⁵ Please find description for transference in part 3.3.

4.4.6 Literal Translation⁶

Table Literal Translation 1

Number	ST	Gloss	TT
41	<p>دختر: تو در کدام برجی؟ سیاه: برج زهر مار. دختر: همونجا باش که جای تو اونجاس. مرشد: بامزگی نکن یا قوت دیدی که سیاهت کرد. سیاه: <u>ما که از اولش سیاه</u> <u>بودیم.</u> (p.31)</p>	<p>[Siyāh kardan]: literary means coloring something black. It's also an expression “making someone looks black.” (CK)</p>	<p>Girl: Which sign of the zodiac are you in? Black: The sign of snake poison. Girl: Remain there because that's your place. Narrator: Don't kid, Yagut. You saw how she made you black. Black: <u>I was black from the</u> <u>beginning.</u> (p.168)</p>

The translators did literal translation for *siyāh kardan*. As one can see, the conversation is happening between Black and the Girl. The reason translators used literal translation is the next sentence that Black says “I was black from beginning.” Note that black character is actually a clown with a black face. So Black is trying to joke here and say that I always look stupid anyway!

Table Literal Translation 2

Number	ST	Gloss	TT
42	<p>ای <u>غربتی</u> حیلہ ای بزن دروغی بگو به تو نیاز به اندازه میرسه (p.32)</p>	<p>[Gorbati]: homeless, a person with careless life. (L.D.)</p>	<p>Oh <u>Vagabond</u>, play a trick. Tell a lie. You will be amply rewarded. (p.168)</p>

The translators used the literal procedure for translating *qorbati* to “vagabond.”

⁶ Please find description for transference in part 3.3.

Table Literal Translation 3

Number	ST	Gloss	TT
43	<p>من صاحب جادو همیشه یک گوشه ناپدید میشوم اما گوشه ی دیگر پدیدارم من برای پهلوانان آیت مرگم من دروازه ها را میبندم و از کاروانها نمیگذرم. (p.28)</p>	<p>[‘āyat Marg]: Literary means sign of death.</p>	<p>I am the master of sorcery, every moment I become invisible in one corner, but I am visible in another. I am the <u>sign of death</u> for the champions, I block the gates and I don’t pass up the caravans. (p.165-166)</p>

Here, also translators used literal translation for ‘āyat marg to “sign of death.”

Table Literal Translation 4

Number	ST	Gloss	TT
44	<p>مسلمون نشنوه کافر نبینه. یه دیو آمده بدتر از دیو سمندان وحشی تر از خونخوارتر از هند جگر <u>سرخاب دیو</u> خوار (p.22)</p>	<p>[Sorxāb dīv]: Literary means monster with rouge on its cheeks.</p>	<p>May a Muslim not hear an infidel not see. A monster is coming, worse than the demon of Samandan, more savage than the <u>monster with rouge on its cheeks</u>, more blood-thirsty than Hend, the woman who ate the liver of Mohammad’s uncle. (p.162)</p>

For *Sorxāb dīv*, the translators used “monster with rouge on its cheeks” which is a literal translation. In this case the literal translation is not conveying the right meaning and it probably looks strange to the target reader. The *Sorxāb dīv* character is taken from

“Jahangir name” (is a Persian poetry book written by Qasem Madeh in 9th century) that was a ferocious demon. A cultural equivalent would be another approach.

Table Literal Translation 5

Number	ST	Gloss	TT
45	نمی خواد ولی میجنگه. و امروز کاری میکنه نمایون. میپرسی چه کار؟ هرپهلون بعد هفتاد و دو جنگ به سراغ قلعه مرگ میره و امروز روز پهلوان ماست. (p.12)	[Haftād-do-jang]: Literal meaning is seventy-two wars.	He doesn't want to, but he fights. And today he'll put on a real show. You ask what? Every champion goes to the Fortress of Death after <u>seventy-two wars</u> , and today is the day of our champion. (p.155)

Number seventy-two is one of the holly numbers in Persian culture that denotes the completion or fulfillment. In this case the champion achieve the completion or happiness after the seventy-two wars, which is represented by death. The literal translation is not conveying the cultural background for the number so another approach would be finding a holly number in the target culture such as forty and using cultural equivalence.

Table Literal Translation 6

Number	ST	Gloss	TT
46-47	وای <u>جنگ ها بیاض ها طومارها</u> (p.29)	[Jong]: album or books of poetry and several articles have been written on it. (L.D.) [Tumār]: 1) a long letter, 2) scrolls. (L.D.)	Oh! Our <u>literary</u> anthologies, prayer books and <u>scrolls</u> . (p.166)

Jong and *tumār* are used in ancient Persian literature, but are no more in use in modern literature.

As we can see in the gloss there are two definitions for *tumār*. The translators did the right choice and used literal translation for translating *jong* and *tumār* to “literary anthologies” and “scrolls.”

Table Literal Translation 7

Number	ST	Gloss	TT
48	<p>من شاعرم مرد با صفا مرد بی ریا وای همه طومارها دیوانها و سفینه ها یه دیو میبینم با چشمهای سرخ با نفیر سبز با چشم تتگ با دل سنگ با هزار سر با هزار رنگ (p.22)</p>	<p>[Nafir]: there are different meanings for <i>nafir</i> such as: 1) sing, 2) blare, 3) scream, 4) small trumpet. (L.D.)</p>	<p>I am a poet; I am a good man, a sincere man. Oh all the scrolls, poems and anthologies. I see a demon; with red eyes, with <u>green breathe</u>, with narrow eyes, with a stone heart, with a thousand heads, with a thousand colors. (p.162)</p>

The translators used literal translation strategy to translate *nafir sabz* to “green breathe.”

4.4.7 Reduction⁷

Table Reduction

Number	ST	Gloss	TT
49	<p>دختر: من تاس میریزم تاسها کج میشینند. چه نقش غریبی کتاب و تاس و ورق به یک حرفند. مبادا پهلوان مبادا در این جنگ مرگ است. (p.37)</p>	<p>[Ketāb]: Book</p>	<p>I throw the dice, they land crooked. What a strange pattern, the dice and cards say the same thing. Beware Champion, beware. In this fight there is death. (p. 171)</p>

⁷ Please find description for transference in part 3.3.

The translators eliminated “the book” that refers to seeing fortune through book. It doesn’t affect the general meaning of the sentence but since the beginning of the plays, the Girl sees the Champion’s fortune in the book, with the dice and cards. So the translators could keep the same translation for the same sentence through the play.

4.4.8 Couplet⁸

Table Couplet 1

Number	ST	Gloss	TT
50	<p>بیا بریم برزنگی تو مقلد مطرب وقتشه که ادایی به اصول دربیآوری (p.42)</p>	<p>[Barzangi]: Is a character in Persian theatre who is tall, has a black face, and always trying to be funny. (CK)</p>	<p>Let’s go, you <u>black clown</u>, you dancing mimic, its time you show your worth. (p.175)</p>

The translators used descriptive and functional procedures to translate *Barzangi* to “black clown”. This example is considered as couplet procedure since translators used two procedures at the same time.

Table Couplet 2

Number	ST	Gloss	TT
51	<p>دختر: من جام آینه میبینم. گوشم به توست. میگفتی. (p.32)</p>	<p>[jām]: cup [’āy(’)ine]: mirror. (L.D.)</p>	<p>I’m looking into the <u>fortune</u> <u>cup</u>. I’m listening to you. You were speaking. (p.169)</p>

jām ’āy(’)ine is one of the tools that fortune tellers use to see the future. The translators translated *jām* to “cup” and used literal translation, and for *’āy(’)ine* they used a

⁸ Please find description for transference in part 3.3.

descriptive equivalent translating to “looking into the fortune”. I believe another approach could be to use for instance, the cultural equivalent of “I read crystal ball”.

Conclusion

This thesis attempted to examine culture-specific items in the English translation (*Marionettes*), of the Persian drama “Aroosak-ha”, to determine which strategies translators use most frequently to bridge the gap between two highly disparate linguistic traditions.

In the previous chapter, Bahrām Beyzā’ī’s play was searched for the different categories of CSIs according to Newmark, and was then compared with the translated version of the text to determine which strategies were employed to convert these items into English. Once the CSIs were collected and paired with their English translations, the occurrence of each strategy was tabulated to determine its frequency. The conclusions drawn based on the analysis of the corpus of study are summarized in this chapter.

The translator should achieve the same effect on the reader of the target text as the source text has on the source reader. The translated text must convey both literal (primary meaning) and possibly the same idea or feeling associated with it (connotation or secondary meaning). He or she can achieve this by seeking equivalence. This project examined the use of suggested strategies for translation from Persian to English. The evidence suggests, however, that religious, cultural and literary differences make it difficult to achieve complete word-for-word parity and that the translator must have a broad knowledge of the literature and traditions of both the source and target languages. For CSIs, there is no unique equivalence at the word level, especially when the concept does not exist in the target language, and the best solution is often for the translator to use his or her creativity and familiarity with both cultures to find the best match in terms of

connotation. The suggested strategies can be useful in achieving equivalence, but it is difficult to decide which one is the most helpful.

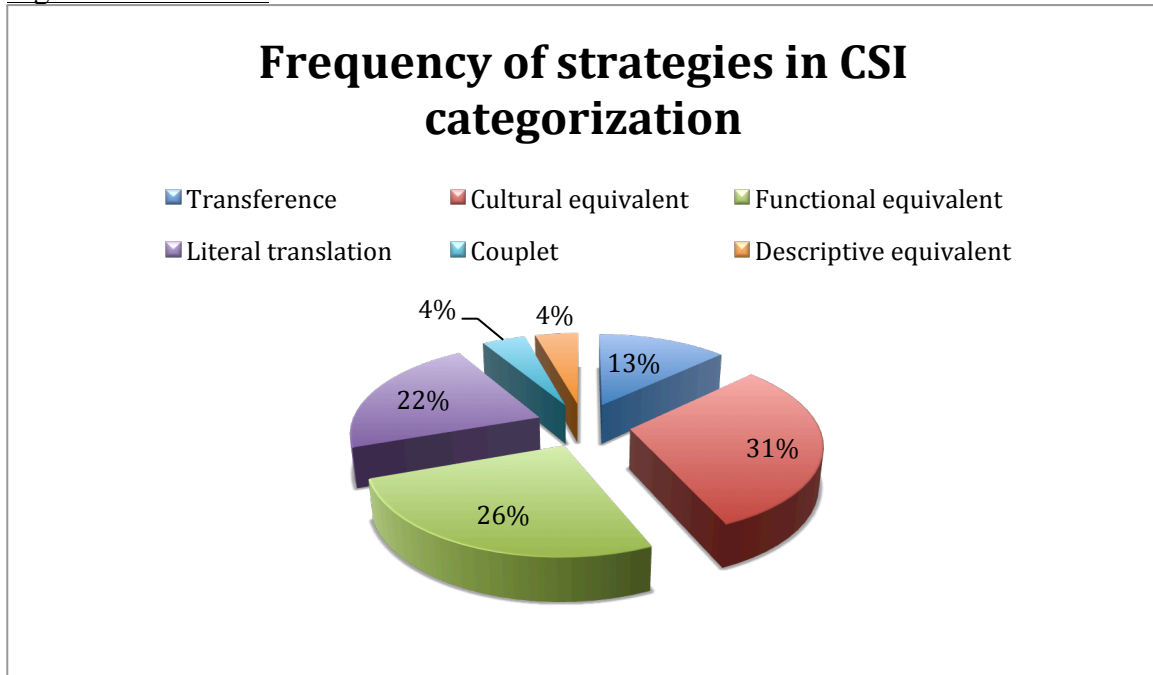
The strategies explored in this paper fall into two categories: Newmark's procedures for translating culture-specific items in particular, and those he suggests for general translation. The results for each category are reviewed below.

Culture-specific items classification:

Table Conclusion 1

Number	Culture-Specific Items Categorization		Numbre of Items
1	Ecology		0
2	Material Culture	Food	1
		Clothing	0
		Houses and towns	3
		Transports	0
3	Social Culture-Work and Leisure		5
4	Organization, Customs, Activities, Procedures, Concepts	Political and Administrative	0
		Religious	9
		Artistic	0
		Historical	3
5	Gestures and Habits		0
Total	21		

Figure Conclusion 1



As this figure demonstrated, the strategy used most frequently by the translators was cultural equivalent. The translators used six different strategies for translating the religious terms, two for work-leisure and historical, one for food and houses.

The table below shows the general translation strategies proposed by Newmark, the number of times used by the translators and also the frequency that the translators use them in the text.

General Translation Strategies:

Table Conclusion 2

Number	Translation Strategies		Number of Times Used by the Translators	Frequency
1	Literal Translation		9	26%
2	Transference		4	12%
3	Naturalization		0	0
4	Cultural Equivalent		1	3%
5	Functional Equivalent		4	12%
6	Descriptive Equivalent		11	32%
7	Synonymy		2	6%
8	Through-Translation		0	0
9	Shift or Transposition		0	0
10	Modulation		0	0
11	Recognized Translation		0	0
12	Translation Label		0	0
13	Compensation		0	0
14	Componential Analysis		0	0
15	Reduction and Expansion		1	3%
16	Paraphrase		0	0
17	Other Procedures	Equivalence	0	0
		Adaptation		
18	Couplets		2	6%
19	Notes, Additions, Glosses		0	0

The goal of this study was to find the frequency and the type of translation strategies used in the corpus. The distribution and frequency of each strategy are specified in the preceding tables. The most frequently utilized strategy for culture-specific items in this corpus is cultural equivalent (31%) and then functional equivalent (26%). According to the analysis, literal translation and descriptive equivalent are the procedures that are used most often in general translation.

By investigating the tables above and in Chapter Four, it can be concluded that the translators of the text applied the following strategies:

- 1) Literal translation (14 items), 2) Descriptive equivalent (12 items), 3) Functional equivalent (9 items), 4) Cultural equivalent (8 items), 5) Transference (7 items), 6) Couplet (3 items), 7) Synonymy (2 items), 8) Reduction (1 item).

Although the focus of this study was Newmark's strategies, I went further to see if we may determine and see whether translators retained the culture-specific items of the original culture and opted for a foreignization strategy or they tried to assimilate the meanings using domestication strategies. As we know, domestication is about adaptation of source text's original meanings to conform to the target culture and to provide a smoother reading experience. Foreignization on the contrary is the attempt to retain and preserve the source text's culture-specific meanings while familiarizing and educating the reader with the source culture.

In my opinion translators foreignize more often while it is not obvious if they had the real intention of foreignizing. There are several examples where translators bring culture-specific concepts into the translation but without being conscious of transmitting the

original meaning. As an example, “I read chickpeas” (example number 18 in chapter 4) is a literal translation without a real intention of foreignizing since it does not inform about the source and has no sense in the target culture! The translator limits himself to word for word translation.

Suggestions for Further Research

The aim of this study has been to identify the problems in translating culture-specific items from Persian to English to look closely at how translators can overcome these obstacles using recognized translation strategies. Further research could be conducted on the translation of metaphors, idioms, and proverbs, which also have culturally specific connotations and therefore cannot be rendered literally.

Since the culture-specific item categories Newmark lists do not represent the entire linguistic or historical heritage of any culture, this study cannot hope to investigate all aspects of translation. Moreover, Newmark’s strategies represent only a small subset of the ways that translators can modify a text. Given the complexity of translating culturally specific items and terms, further research is needed to discover how, if ever, a translator can convey not only the meaning, but the ethos, of a source text in the target language.

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Annex I. Classification of Translation Procedures by Newmark

Newmark outlines various procedures for translating a text that may work well if the meaning of a word or phrase is difficult to convey clearly. They range from literal borrowing, to paraphrasing, to annotation. (Newmark 1988:81-92)

Number	Procedures	Description
1	Literal translation	This involves attempting to replicate the grammatical constructions of the ST in the TL and translating the text word for word, regardless of whether the result makes sense in context.
2	Transference	Is the process of transferring an SL word directly into a TL text (Newmark, 1988:81). This presupposes some familiarity with the original definition in the TL group. In English, some examples include “latte”, “fracas”, and “tornado”.
3	Naturalization	Adapts the SL word first to the normal pronunciation, then to the normal morphology (word forms) of the TL. If they cannot borrow a word outright, translators can find an equivalent.
4	Cultural equivalent	Substitutes an SL culture-specific word with a word that has similar meanings or connotations in the TL (Newmark, 1988:83). For example, to make the concept more familiar to English readers, the French baccalauréat can be translated as “A levels”.

5	Functional equivalent	Requires the use of a culture-neutral term (Newmark, 1988:83), such as “French secondary school leaving exam”.
6	Descriptive equivalent	Expanding the core meaning of the SL word through description.
7	Synonymy	Involves choosing a close TL translation for an SL word in a context where a precise equivalent may or may not exist (Newmark, 1988:84). Synonyms are often used for reasons of economy or when the exact connotations of a word may be deemed unimportant.
8	Through-translation	Is the literal translation of common collocations, names of organizations, and components of compounds. They should be employed only when the entity is familiar to readers.
9	Shifts or transpositions	Involve a change in grammar from the SL to the TL (Newmark, 1988:86). Using this method, “although it does not call into question” may be translated as <i>sem pretender pôr em causa</i> “Pretend for a cause.”
10	Modulation	Occurs when the translator reproduces the message of the original text in the TL version in conformity with the current TL norms, since the SL and the TL may appear dissimilar in terms of perspective (Newmark, 1988:88). A phrase that is positive in one language can be translated into an equivalent that has a negative stance.

11	Recognized translation		Normally uses the official or generally accepted version of an institutional or other well-known term.
12	Translation label		Is a new institutional term, which should be placed in inverted commas that can later be discreetly withdrawn.
13	Compensation		Arises when the loss of meaning, sound effect, metaphor, or pragmatic utility in one part of a sentence is made up for in another part of the sentence or in one that is contiguous.
14	Componential analysis		Is the splitting up of a lexical unit into its sense components, often taking the form of one-two-three or -four translations (Newmark, 1988:90). For example, “once in a blue moon” can be translated into Indonesian as “sangat jarang, hampir tidak pernah” (Rabu, 2014).
15	Reduction and expansion		Have to do with an SL adjective of substance plus a general TL noun. For expansion, a not uncommon shift, which is often neglected, is from an SL adjective into an English TL adverb plus a past participle, or a present participle plus an object.
16	Paraphrase		Entails an explanation of the meaning of a segment of the text in a much more detailed manner than does a descriptive equivalent.
17	Other	Equivalence	Is an unfortunately named term implying approximate equivalence, or accounting for

	Procedures		the same situation in different terms.
		Adaptation	Is the use of a recognized equivalent between two situations.
18	Couplets, triplets, and quadruplets		Combine two, three, or four of the abovementioned procedures, respectively, to deal with a single problem.
19	Notes, additions, and glosses		Provide additional information on problematic terms in a translation.